

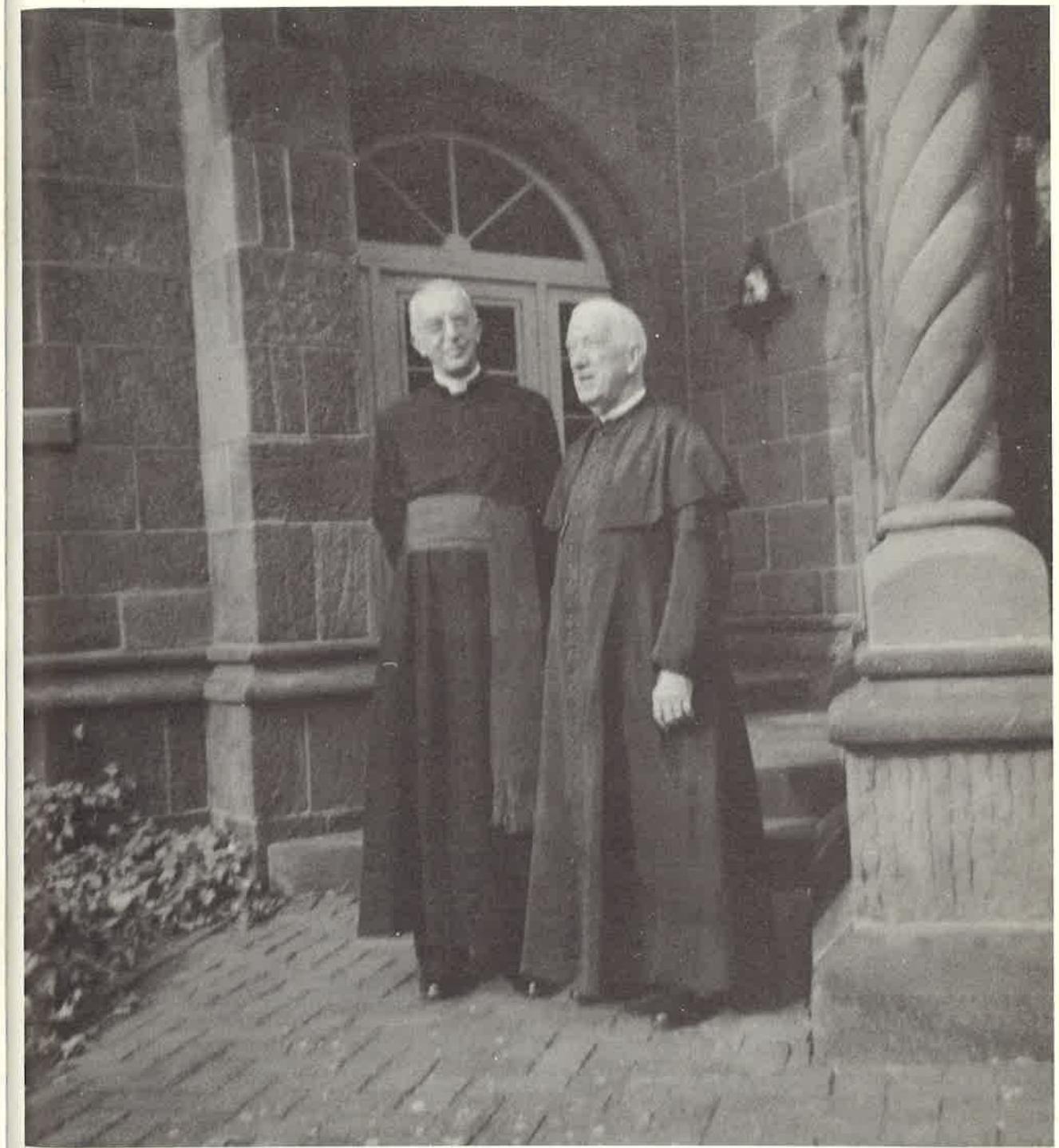
THE STORY OF ST. CLEMENT'S CHURCH
PHILADELPHIA
1864 - 1964

THE STORY OF
ST. CLEMENT'S CHURCH, PHILADELPHIA

Written in Commemoration of the 100th Anniversary
of the Consecration - April 12, 1864-April 12, 1964

by
MAY LILLY





Dedicated to the
Reverend Franklin Joiner, Rector 1920-1955
and the
Reverend William Elwell, Rector 1956 to date.

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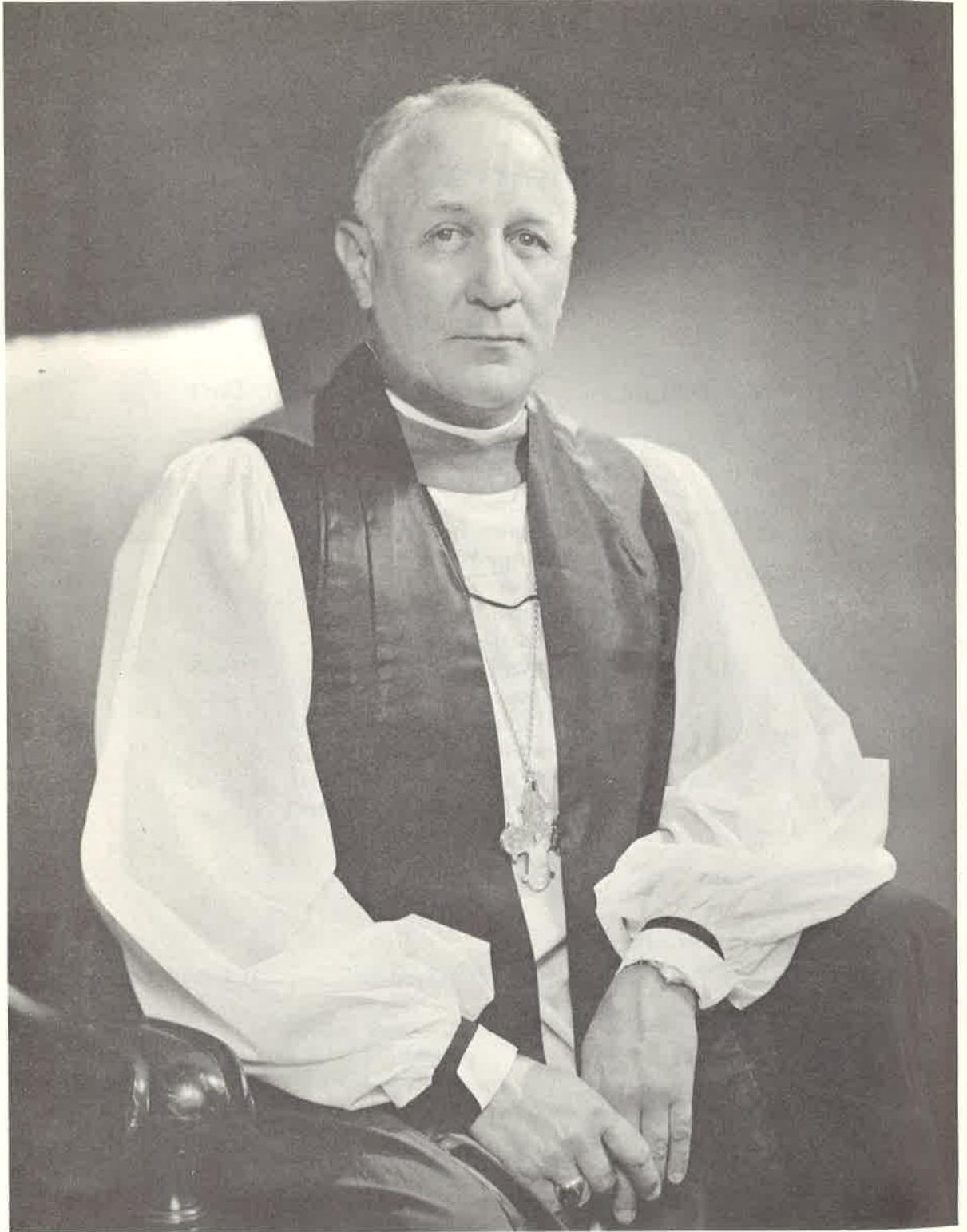
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The Diocese of Pennsylvania



Church House
202 West Rittenhouse Square
Philadelphia 3

The Rt. Rev. J. Gillespie Armstrong, S.T.D.

April 3, 1964

To the Rector, Wardens, Vestry and congregation
of St. Clement's Church

I send my heartiest congratulations to you on the occasion of your 100th Anniversary. This is a long and honorable history of a church that has touched many lives during this period of time. It has brought the power of God to this neighborhood. I thank God for this past building, and pray with you that the years that lie ahead will be years of high dedication and constant service in His Kingdom on earth.

Faithfully yours in Our Lord,

J. Gillespie Armstrong
Bishop of Pennsylvania

JGA/FEG

THE RECTORS OF ST. CLEMENTS CHURCH

Reverend Henry S. Spackman	1856-1863
Reverend Treadwell Walden	1863-1869
Reverend Henry Griswold Batterson	1869-1872
Reverend Theodore M. Riley	1872-1875
The Society of St. John The Evangelist	1876-1891
Reverend Father Oliver Prescott, Rector	1876-1881
Reverend Father William Basil Maturin, Rector	1881-1889
Reverend Father C. N. Field, Priest-in-charge	1889-1891
Reverend John Metcalf Davenport	1891-1893
Reverend Alfred Bowyer Sharpe	1893-1895
Reverend George Herbert Moffett	1895-1904
Reverend Charles Samuel Hutchinson	1905-1920
Reverend Franklin Joiner	1920-1955
Reverend William Elwell	1955-

During the past one hundred years of its existence, St. Clement's Church has had many "historians". Clergy and laymen, both churchmen and non-churchmen, have at various times written articles, lectures or recollections having to do with the history of the church.

Among these, the most notable and widely circulated, was a series of three articles published in the February, March, and April 1934 issues of The American Church Monthly, and reprinted in its entirety as a pamphlet in the Spring of 1934. These articles were entitled, "The Early Days at St. Clement's Philadelphia", and were produced by the combined efforts of the Rev. Loren N. Gavitt, Rector of Grace Church, Albany, New York, and the late Rev. Franklin Joiner, former Rector of St. Clement's Church, Philadelphia. The period covered was from 1855 to about 1900. In the foreword to this work, Father Joiner says,

"No attempt has been made to write a history of St. Clement's. This is only a 'story', touching some of the outstanding events and people."

Using "The Early Days at St. Clement's Philadelphia", as a basis and using much of it as originally written, it is the purpose of this account issued in commemoration of the one hundredth anniversary of the consecration of the church, April 12, 1864, to enlarge upon and include certain additional events of those early years, and carry the "story" down to the present day.

THE EARLY DAYS

"History is the essence of innumerable biographies"
Thomas Carlyle

The truth of the above statement will be clearly realized as we follow the history of St. Clement's Church through the past one hundred years. To-day, the parish stands as a living memorial to the great priests and faithful people who fought bravely and suffered patiently under heart-breaking opposition. Because of their faithfulness and their devotion we to-day enjoy the privileges of the Catholic faith.

Many of our great Catholic parishes were founded by groups of individuals who wanted to promote the Catholic movement in the American Church. St. Clement's, Philadelphia cannot claim such a foundation. It began simply as a parish established to care for Episcopalian in a new and growing residential section of the city, and for the first fourteen years of its existence, it was in no way different from the average parish of its day. Its present position as one of the outstanding Catholic parishes in the Church is the result of a long and steady development. The advance was neither easy nor smooth. Every step was gained and held by a hard-fought battle.

1855 - 1869

"The hardest step is that over the threshold"
Howell

The land on which St. Clement's Church was built was furnished by William S. Wilson, a Presbyterian and an Englishman, who with his two brothers came to this country and made a fortune as a manufacturer. He owned most of the land in the section of the city where St. Clement's Church now stands, and his interest was directed to the development of a residential area by building row houses on Arch, Race and Twentieth Streets. He was eager that a church should be built, not so much because of any religious devotion on his part, but because he felt the erection of a church would greatly enhance the attractiveness of his residential projects.

Wilson's arrangement with the Vestry was under the old "land rent" system and the parish was obliged to pay \$855.00 annually in land rent. Mr. Wilson also gave some \$9,000 in cash towards the building fund, and when the interest on this sum was added to the land rent, the total yearly payment amounted to \$1,400. Whenever additional money was needed, the Vestry seems to have applied to Mr. Wilson, and in return for his advances of money, blocks of pews in the church were deeded to him. The common impression seems to have been that Mr. Wilson entered into the original arrangement merely as an investment. If this be true, he soon found the plan a poor one, for very few payments of the ground rent or of the interest are recorded as having been paid during Mr. Wilson's life.

Although the early transactions with Mr. Wilson produced a financial muddle, which was later to be troublesome, a review of the minutes of the Vestry for the first twenty

years, leaves one with the impression that St. Clement's could never have survived those early days without the benefactions of this Presbyterian real estate promoter.

On September 13th, 1855, a charter was granted to "The Rector, Church Wardens and Vestry of St. Clement's Church, in the city of Philadelphia".

The first Rector was the Rev. Henry S. Spackman, who was elected as soon as the charter was received, but his rectorship began officially on January 1st, 1856.

The architect of St. Clement's Church was John Notman. He was a young Scot who had settled in Philadelphia in 1831, and who in 1848 was the winner of the competition for the design of a new building for the Athenaeum of Philadelphia. He also designed and built St. Mark's Church on Locust Street, (after a modification of plans sent over from England), the Church of the Holy Trinity on Rittenhouse Square, and the Roman Catholic Cathedral of St. Peter and St. Paul on 18th Street and the Parkway.

The cornerstone of St. Clement's Church was laid on May 12th, 1856, by the Rt. Rev. Alonzo Potter, D. D., third Bishop of the Diocese of Pennsylvania. The sermon on the occasion of the cornerstone laying, was preached by the Rev. E. A. Washburn, Rector of St. Mark's Church on Locust Street.

Jos P. B. Wilmer

When the cornerstone was laid St. Clement's was almost in the fields. Few houses were near and large tracts of open lots surrounded the ground which had been secured for the church. The criss-cross of streets had hardly expanded westward as far as 20th Street and there was no City Hall in the Center Square. The Pennsylvania Railroad Terminal was located at 11th and Market Streets, and there was a covered wooden bridge over the Schuylkill River.

Because of recurring financial difficulties, the building was some three years in erection. Small wonder that at the time of its foundation the young parish had to face financial difficulties. The building had barely been started when the financial panic of 1857 swept over the entire nation. Added to this, shortly thereafter was felt the uncertainties that preceded the Civil War. However, the church was opened for services on the first Sunday in January, 1859. The sermon at this opening service was preached by the Rt. Rev. Samuel Bowman, D. D., Assistant Bishop of the Diocese.

There is no record of any services for the congregation prior to January, 1859, nor is there any account as to who were the people who made up that first congregation: - from whence they came and in what number. Very little newspaper publicity was given to the opening service of this new church in an equally new community.

The Evening Bulletin for Friday, December 31st, 1858, gave the following brief notice,

"St. Clement's Protestant Episcopal Church at the corner of Twentieth and Cherry Streets will be open for the first time on Sunday next.

Rev. Spackman is the Rector. It is expected that Bishop Bowman will preach in the morning."

Thus was the brief announcement and modest beginning of a church which twelve years later was destined to create for itself an unflinching and steadfast position, which every city newspaper turned into sensational news and each day carried headlines on the subject.

The year 1859 predated the age of news photographers, consequently there was no accompanying news picture which would have given the physical image of the building and, likewise, answered the question which has persisted down to the present day, i.e. "Was the Church built with or without a spire?"

References to the spire are scanty. However, the original drawing submitted, by the architect, shows a spire. St. Clement's magazine for January, 1909, contains a photograph of the exterior of the church showing a spire. The photograph is by Belinfant who was at one time a member of the parish. Under the photograph a brief caption says:

"St. Clement's Church when first built" and a notation, "The steeple was removed because of its unsafe condition."



St. Clement's Church
... when first built



Interior
St. Clement's Church
Christmas, 1863

Rev. Erskine Wright, Curate on the staff of St. Clement's from July 1896 to May 1899, in his "Recollections of Saint Clement's Church", makes this statement,

"The church had a spire on the northeast corner which was taken down as unsafe. This was before my memory though my father remembered it."

Coming a little closer to the positive side, is a statement found in a prefixed sketch of St. Clement's Church, on the first page of a pamphlet giving a reprint of the sermon preached at the service of Consecration, April 12, 1864.

"The tower is without buttresses, square and massive, and with the spire is nearly 200 ft. in height."

Another source of confirmation is from the "Parish Guide" for February 1870, which has the following note:

"During the past year, the Vestry have expended \$2300. on the church and Parish Building, (including the removal of the spire), all of which has been paid".

And so, we conclude that a spire did go up - and later came down! Using these dates as a guide, we can assume the church had a spire from 1859 when the church opened for services until sometime during 1869 when the spire was condemned and removed. A period of about ten years.

There is no record which shows what person or group of persons were responsible for selecting the name of the parish. The late Bishop Tait once said that there were fashions in church-naming. At one time, conservative names such as "Emanuel", "Zion", "Christ", "Grace" were all "the thing". At another period, there seems to have been a competition as to who could select the name of the most exotic saint, and "St. Ignatius", "St. Cyprian", "St. Titus" and "St. John Chrysostom" and other unusual names were favored.

St. Clement as a name is among the black letter saints (not black list) in the Church of England Book of Common Prayer, but it has not been widely used. While St. Paul, St. Peter, St. Luke and other members of the Apostolic College are used as names for many churches in the same diocese; in this diocese there has been but one St. Clement's.

The following amusing and interesting incident occurred when the church had been open a little over one year:

On election day in 1860, Dr. Spackman met two Englishmen at the corner of 18th and Arch Streets. They asked him if the church they pointed out was "Episcopalian". "No", answered the Doctor, "but St. Clement's is very near, and I'll gladly show you where it is."

As they strolled along, they passed a voting place on Arch Street. In those days, voters were imported by the trainload from Baltimore when necessary, and business was very brisk. The younger Englishman said to the elder, "I wonder if they'd let me vote?" "You try it, young man; you try it!" exclaimed Dr. Spackman in his bluff, jovial fashion, slapping the Briton on the shoulders.

A few minutes later, Dr. Spackman discovered that the stranger with whom he had been so free and easy was none other than the Heir to the British Throne, afterward Edward VII, who on his only visit to Philadelphia had managed to escape with his tutor from the vigilance of the official escorts.

Dr. Spackman resigned January 1st, 1863, when his failing health obliged him to give up his arduous task.

On March 22nd, following Dr. Spackman's resignation, the Rev. Treadwell Walden was called from the Rectorship of Christ Church in Norwich, Connecticut to be the second Rector of St. Clement's, in which capacity served until March 1869.

The first great milestone in the history of St. Clement's was reached on Tuesday, April 12th, 1864 when the church was consecrated. Technically, the building was free from encumbrances and the consecration went forward. A colorful account of the consecration printed in the Episcopal Record for April 23, 1864, gave the following,

"The occasion was a very interesting one, and the ceremonies of a most imposing character. Three bishops and nearly a hundred clergymen, the latter mostly robed, were present . . .

The bishops and clergy proceeded slowly up the middle aisle repeating the 24th psalm alternately. The densely crowded congregation rose and stood while they passed, and the organ sounded a low note which added to the impressiveness of the scene.

Bishop Potter again officiated, and was assisted by Bishop Stevens, who was then the Assistant Bishop in the diocese, and Bishop Lee of Delaware. Again, the Rev. Dr. Washburn was the preacher. The service was Morning Prayer and 'Ante-Communion'."

A small photograph of the interior of the church at this period would not indicate that any "extremes" in the ceremonial were part of the services at St. Clement's. The tiny altar is raised on one step and has four small empty vases. The organ was then in the west gallery, but there are choir-wise stalls crowded into the tiny aspe.

1869 - 1875

"They lived unknown.
'Til persecution dragg'd them into fame."
Cowper

The influence of the Catholic Revival on the parish began with the election of the Rev. Herman Griswold Batterson in March 1869, to succeed the Rev. Treadwell Walden who had resigned. Dr. Batterson was a well known figure in the Church previously to this, because of his official connection with the "Guild of the Holy Cross", a devotional guild which had as its aim the development of the Catholic life amongst the members of the church.

According to diocesan records, he was received into the Diocese of Pennsylvania in 1869 from the Diocese of Minnesota. In the same year, the Rev. William Henry Nassau Stewart, L.L.D., a graduate of Trinity College, Dublin, was appointed to be Assistant Priest to Dr. Batterson. He was both an eloquent preacher and a great teacher.

Dr. Batterson began immediately upon his accession to teach the Catholic faith and by him were laid the foundation stones for all that St. Clement's has been able to accomplish in the past, and for which she bears witness to-day.

It was Dr. Batterson who initiated the parish magazine, The first issue is dated April 1869, under the name of "Parish Guide", with the motto: -

"Be ye doers of the word and not hearers only!"

To the congregation this was a powerful means of instruction and information, and for posterity, a valuable source of historical data.

Our story can best be told by following the many references in the "Parish Guide" and subsequent parish magazines, and the records as they are set down in the minutes of the Vestry meetings.

Running through the files of the early issues of the "Parish Guide", one finds articles on:-

"Relations of the Rector, Vestry and People"
"Fasting and Abstinence"
"Frequent Communion"

Soon the time was at hand for the first move in a controversy which was not to be settled finally for almost seventeen years. The first indication of what was later to be referred to as the "ritual row", is found in a report of a Vestry meeting held in November, 1870. In later years, Dr. Batterson always claimed that the controversy actually started when he placed a plain wooden cross on the altar with two small wooden candlesticks. These created quite a disturbance. One Sunday morning these altar ornaments were missing. Someone had stolen them. Months later they were found buried in the old rear garden of the church, where the present Clergy House now stands.

At the meeting of the Vestry held on November 9th, 1870, three resolutions were presented, and the first two were adopted. The first was offered by Mr. P. Pemberton Morris, the Rector's Warden. It resolved:

"that in the opinion of the Vestry, the ritual of this church should conform to the use of the Protestant Episcopal Church in the United States of America."

The second was presented by another member of the Vestry and resolved:

"that no alterations or additions shall be made in the furniture or the fixtures of the chancel without the consent of the Vestry."

The third resolution centered around the "great and radical changes" lately made in the services and requested the Rector to dispense with:

"processional and recessional hymns;
changing stoles;
the use of lighted chandles in the chancel;
the invocation before the sermon;
the standing of the choir and congregation during the presentation of the offering and the changing of the furniture of the church."

The next meeting of the Vestry, was held on St. Clement's Day, November 23rd, 1870. The Rector opened the business of the meeting by reading a prepared protest against the resolutions presented and voted on at the last meeting. When the Rector had finished his protest, Mr. Morris put three questions to him.

The first two had to do with the hearing of confession and prayers for the dead, the third with the mixed water and wine in the chalice. From this time on, the battle was waged mainly on the first two very fundamental matters, all other items coming into the discussion in a more or less incidental way.

Dr. Batterson did his best to be conciliatory and was willing to go far in order to keep the peace. Even so, the matter was referred to the Diocesan. The Bishop of Pennsylvania at this time was the Rt. Rev. William Bacon Stevens, a noted scholar, a good administrator - but an uncompromising Protestant and a militant low churchman. If there had been any doubt as to the Bishop's stand in the matters of this kind, his letter of February 6, 1871, addressed to Mr. Morris speedily dissolved it. In this letter the Bishop denounced:-

Sacramental confession
Prayers for the dead
Bowing to the altar
Mingling water with the wine in the chalice
Colored vestments of any kind including colored stoles

The whole letter illustrated the sort of opposition which Catholic-minded priests of the century had to face.

This letter from the Bishop was duly read by Mr. Morris at the Vestry meeting of February 16, 1871, and the Rector was asked what he intended to do about it. In reply, Dr. Batterson said that the Vestry had nothing more to do with the matter and he refused to discuss it further in any Vestry meeting.

Dr. Batterson next presented the controversy to the parishioners by means of an open letter dated March 20th, 1871. In this letter he gave a complete history of the matter followed by his decision, declaring,

"I therefore announce to you that I shall maintain those services, and no word of teaching which I have given you during my Rectorship, will I retract; on the contrary, I will maintain and defend it to the last."

Thus Dr. Batterson ended the first period of this very trying time, as he stood on his canonical rights as Rector of the Parish, and refused to submit to the dictates of a hostile Vestry which was very obviously being aided and abetted by the Diocesan.

By this time, the newspapers had scented a sensational story and, every day for some weeks, carried headlines on the subject. In going over the copious collection of pages

the newspapers of the day, which are preserved in the parish archives, it can be seen that no single item of the controversy escaped the newspaper reporters!

While this was a sign of great efficiency on their part, we cannot fail to see an element in the situation which must have made it doubly hard for the faithful to bear.

On April 10th, 1871, the regular annual election of Vestrymen was held. It was obvious that Dr. Batterson would attempt to have a new Vestry elected, and it is clear from the records that the congregation was in well over a majority supporting the Rector. But, the charter provided that the only persons entitled to vote in Vestry elections were:

"such members of the church as shall appear by the Vestry - books to have paid two successive years, immediately preceding the time of such election, for a pew sitting."

Thus the large majority of the members who did not hold pew sittings, had no voice in the election.

The result of the election was the re-election of the old Vestry. At the meeting held May 3rd, 1871, with the Rector presiding, the Vestry offered a resolution dissolving the pastoral relation between the Rector (with his assistant, Dr. Stewart) and the Parish. The resolution contained the statement that the action was taken:

"with the concurrence of the Ecclesiastical Authority of the Diocese."

Dr. Batterson having refused to put the motion, the secretary did so, and the resolution was passed unanimously.

At a meeting three days later, a letter from Bishop Stevens, dated May 4th, was ordered spread upon the minutes. This letter stated that:

"The Ecclesiastical Authority of the Diocese concurs with the action taken by the Vestry in dissolving the pastoral connection between it and the Minister and Assistant Minister of St. Clement's Church."

On May 4th, a Bill in Equity was filed in the Court of Common Pleas for the County of Philadelphia by the Rector and his assistant, praying:

"the restraint of the defendant vestrymen from interfering in any way with the exercise of their offices."

A temporary injunction against the Vestry was granted by the Court. At the Vestry meeting held June 6th, it was reported that the Court had continued this injunction:

"until a regular and canonical dissolution of the connection then existing . . . shall take place in accordance with the constitution and canons of the Protestant Episcopal Church in Pennsylvania and in the United States."

It happened at this time that all the judges sitting in this court were members of the

Episcopal Church. Since "party feeling" was running pretty high, they felt there was some-impropriety in their hearing the case. Consequently, it was so arranged that a Presbyterian judge should hear the arguments.

The proceedings and the judgement are in a small volume entitled, "The St. Clement's Church Case." This little volume must have enjoyed a large publication and a wide distribution for it can be found in the files of the public library even to this day!

The decision was handed down on Saturday, May 27th, 1871, the eve of Pentecost, and it had been awaited with keen interest. The Vestry party were so sure of a decision in their favor, that they had already engaged another Priest to officiate in St. Clement's the next day - Pentecost Sunday. But the Presbyterian judge had sustained Dr. Batterson! Once again, it was a Presbyterian who came to the rescue!

Dr. Batterson had refrained from any discussion of the case. When he entered the pulpit on the Feast of Pentecost to address a congregation that packed the church to the doors, he did not refer to the matter by so much as a word. Dr. Batterson's chief interest was in the bearing of the case on the security of the Priest's tenure of office, and on the right of a seditious Vestry to turn out a Rector simply because they did not like his ceremonial, or for any other trivial reason.

Dr. Batterson had the saving grace of humor. Hearing that Bishop Stevens was about to sail for a holiday in Europe, he paid him a friendly call. Upon leaving, the Bishop went with him to the door and complimented Dr. Batterson on his policy of silence while the suit was pending. He added,

"Do you know we fully expected to win that case? We were assured to that effect by ---" and here the Bishop named several prominent legal lights. "Yes," rejoined Dr. Batterson, "you had the opinions, but I got the decision."

The period at hand must have been a very difficult one for Dr. Batterson. With the duty before him of ministering faithfully to the congregation committed to his charge, he must preside month after month over a Vestry which was doing all in its power to hurt him and his ministry. So the situation continued until the next annual election on April 1st, 1872, when a new Vestry was elected and entered into office.

The newly elected Vestry convened on the following day. Its first action was to expunge from the minutes the resolution of May 3rd, 1871, which purported to:

"dissolve the pastoral connection, etc."

This action was taken chiefly because:

"the resolutions were at that time, have thence continued, and now are in direct opposition to the wishes of a large majority of the members of this Church."

A copy of this action was forwarded to the Diocesan.

When the routine business had been disposed of, Dr. Batterson tendered his resignation as Rector of St. Clement's Church, to take effect on April 10, 1872. He was broken in health by the long continued and bitter controversies. Having remained faithfully at his post until the Catholic future of the Parish was reasonable sure, he felt he could retire. The present Vestry was most devoted to the Rector and very reluctant to accept the resignation. Dr. Batterson was most warmly urged to reconsider the matter, but when the Vestry realized that the continued care of the Parish would seriously endanger his health, they accepted the resignation in a resolution which:

"Resolved that we tender our expressions of confidence in him as a Christian Priest and as a man, and that we record with thankfulness his patience in the midst of unusual trials, not only to the Parish but to himself."

Before the end of 1872, the Rev. Theodore M. Riley of Winona, Minnesota, was elected, accepted the election, and arrived in Philadelphia in time for the First Sunday in Advent, December 1st, 1872.

Dr. Riley's Rectorate at St. Clement's was of short duration but it was not without disquietude. Bishop Stevens was again ready with his attack, and refused to accept Dr. Riley's letters of Dimissory from the Bishop of Minnesota until Dr. Riley would agree to make certain changes in the usages at St. Clement's.

The controversy dragged on for many months. Finally, the certificate was issued. Upon its receipt, Dr. Riley took up the matter of the Bishop's requests but "respectfully declined" to accede to them.

Dr. Riley resigned in November 1875. Although Dr. Riley's years at St. Clement's were few, the church went steadily forward. Financial matters took a turn for the better under the interested management of the Vestry, and the teaching and practice of the Catholic faith progressed.

It was well that the Parish had these few years of encouragement, for there was a still more bitter period ahead. But, loyal Priests and a faithful congregation were staunch in their defense of the faith once for all delivered to the Saints.

THE DAYS OF THE FATHERS

"And cling to faith beyond the forms of faith"
Tennyson

In the Lent of 1875, a very remarkable Mission was preached in St. Clement's Church by Father Rivington and Father Grafton. These two Priests were of the English Order of St. John the Evangelist, a Religious Order for men with their Mother House in Cowley, near Oxford, England. The Mission made a tremendous sensation all over Philadelphia, and led to the request by the Vestry of St. Clement's, that the Society of St. John the Evangelist should take charge of the Parish under the direction of Father Oliver Prescott.

This decision marks a momentous page in the history of St. Clement's. It initiated negotiations which resulted in the Society of St. John the Evangelist taking up this work in Philadelphia, where they remained for fifteen years, in charge of St. Clement's Church. This period has been looked upon as the "golden age" of the Parish, and frequently referred to as "the days of the fathers".

Father Prescott arrived in February 1876 and brought his own staff with him. Dr. Stewart, who was still on the staff of St. Clement's, had many friends in the Vestry and the congregation. They were most desirous that Dr. Stewart should remain as one of the staff. Father Prescott would not listen to the suggestion. He wanted to begin his own work in his own way and with his own staff. From what we read about Dr. Stewart, it is easy to suspect that he was in his element when the waters were troubled, so it is not surprising to know he refused to resign! Father Prescott referred the matter to the Vestry but was firm in his resolve to immediately return to Cowley if the Vestry sustained the position taken by Dr. Stewart. While the Vestry were divided, the majority coincided with Father Prescott.

Dr. Stewart resigned as soon as the Fathers came into residence, and went to Jamaica and became Rector of a small Parish in that Island. He returned several years later broken in health.

St. Clement's had appreciated his good qualities, his courage, and his constancy during her own troubles. When he came back from Jamaica, the church was glad to recognize her obligation to him by voting him an annuity which was continued to him until his death.

Father Prescott, Father Shepherd, Father Maturin and Father Field were among the first to arrive, and later Father Convers. Father Prescott, the Rector, was a splendid manager, Father Shepherd, Father Maturin and Father Convers were brilliant preachers and Father Field was a saintly missionary.

Father Prescott also had a saving grace of humor. When one of the ladies of the Parish

Fr. Mortimer 1877 12

once asked Dr. Prescott why he didn't get his hair cut, he replied with a smile of good humor, "My dear lady, when I find myself with fifteen cents to spare and fifteen minutes to spare at the same time, I will get my hair cut."

Of all the Fathers, Fr. Field was the best loved. He was a big man with a heavy Yorkshire accent. There are many stories told about him. On one occasion he was asked to take Sunday Services at a fashionable seaside resort, namely, Asbury Park. On Saturday afternoon, he was met at the railway station and conducted to a large resort hotel because it was not possible, for some reason or another, to accommodate him at the Rectory. After dinner, he strolled around clad in his familiar S.S.J.E. habit, no doubt feeling like an oddity. He eventually found himself in the billiard room and found a seat on one of the chairs reserved for spectators. One of the players, looking for a little fun, and perhaps never dreaming it would be accepted, invited Fr. Field to join in the game. To everyone's astonishment, Fr. Field accepted. He girded up his cassock, selected a cue and cleaned up the game! Never had the players seen a game played with such deadly effort! The next day, Sunday, had an unusually large proportion of men in attendance. The story was spread by those responsible for his entertainment, but never a word came from Fr. Field himself.

Like Fr. Prescott, Fr. Field also had a sense of humor, and often he would say, "We will forgive that. After all, I was born in goal myself." (His father was the Chaplin of the Reading Goal in England, when he was born.)

Mention must be made of Brother Maynard, a young lay Brother who was with the Fathers for many years. His hours of work lasted from 6 A.M. to 10 P.M., Sundays and holidays included. He was by profession an architect, by disposition an artist, and above all, he appears to have been a saint. He did all the housework, cooked the meals, washed the cheap agate-ware dishes the Fathers used, rang the bell for all the Offices which he attended from Lauds at 6 A.M. until Compline at 9 P.M. In his spare time, he painted the famous sunflower decorations on the interior walls of the church and the Magnificat in Latin around the top.

When confessionals were installed, Brother Maynard was responsible for their design and construction. Each one was built with a gabled roof, and were often referred to by the intimates of the Parish as "Maynardville".

Considering Bishop Steven's attitude toward St. Clement's in the past, it is difficult to comprehend his reasoning in giving his consent to the arrangement with the Cowley Fathers. It could have been that the Bishop raised no objection because he thought the \$90,000 debt on St. Clement's would soon bring the ministry of the Fathers in Philadelphia and the life of the Parish to an end. But with the splendid management of Father Prescott as Rector, the brilliant preaching of Father Maturin and Father Convers, and the notable missionary work of Father Field, the Parish grew by leaps and bounds. The influence of the Parish began to spread throughout the country, until the name, "St. Clement's Philadelphia" became a term with which the low churchman expressed his horror and the high churchman his ideal.

The first indication of friction with Bishop Stevens in the "days of the Fathers" is a

letter from the Bishop, dated October 18th, 1876. This letter was addressed to Father Maturin, requesting him to:

"discontinue all clerical ministrations within the Diocese of Pennsylvania, as I do not consent to your officiating in the ecclesiastical jurisdiction."

This sudden exhibition on the part of the Bishop, was the result of a sermon preached by Father Maturin on the "Real Presence". This sermon was widely reported in the newspapers, thus the persecutions, begun during Father Batterson's time, became acute, persistent and incessant. Bishop Stevens even refused to visit the Parish so that St. Clement's had to send candidates for confirmation to other friendly parishes.

At one time, a Confirmation Class of fifty-one members was taken by boat up the Schuylkill River to the Church of St. James the Less for this sacrament.

Eventually, Father Prescott, the Rector, was summoned to appear before the Standing Committee for what was regarded as "ritualistic rascality". The hearing by Bishop Stevens and the Standing Committee began January 20th, 1880. As was perfectly evident, from the prejudiced proceedings, Father Prescott was found guilty.

At the Vestry meeting held on May 5th, Father Prescott and his assistant priests resigned. The Vestry did not act upon the resignations, but asked Father Prescott and his assistants to withdraw their resignations and abide by the admonition of the Bishop, i.e. to put the questioned ceremonial into obeyance. Thus, on the Sunday in the Octave of Ascension in 1880, began a strange period in the history and practice of the Parish. Masses were said and sung without lights, the celebrant being vested in surplice and black stole. All acts of reverence to the altar and the Blessed Sacrament were omitted. This sort of service began in May 1880, continued until the resignation of Father Prescott in November 1881, when Father Maturin succeeded him as Rector.

Father Maturin seems to have restored all of the old ceremonials, and for good measure introduced the use of incense. After Father Maturin's accession to the Rectorate, there are no controversies with the Bishop reported in the Parish records. However, stories have come down to us of how every now and again Father Maturin would omit certain items for a Sunday or two, such as incense or mass vestments, then a few weeks later, all would be restored. Without doubt these omissions were due to protests from the Bishop.

Bishop Stevens died in 1887, and after that date, all official opposition to St. Clement's ceased. Contrary to newspaper reports, there was no "Requiem" sung at St. Clement's for the repose of the soul of Bishop Stevens. The service which was held was a service of Holy Communion such as was held in many other churches in the city.

A few days after Bishop Stevens' death, Dr. Benjamin Watson, Rector of the old Church of the Atonement, met Father Field, and said,

"What is this I hear of your having a requiem at St. Clement's for the Bishop? You know he never would have approved of it."

To which Father Field, with his characteristic chuckle, replied,

"Pray calm yourself, Dr. Watson. I am sure the Bishop doesn't mind it now."

It was during Father Maturin's time that St. Clement's achieved its greatest glory and reputation. Father Maturin was one of the mighty preachers of the church and crowds came to hear him. What the newspapers of the day called "a mass of seething humanity" crowded the corridors and aisles of the church.

Besides its regular communicant list, St. Clement's had an exceedingly large "floating" congregation. The newspaper prominence given to the Parish attracted large crowds as did the high grade of music and the animated style of preaching.

Father Maturin was a fiery Irishman and a gifted preacher. It was not unusual for him to preach to a crowded church for a full sixty minutes even in hot Philadelphia weather. He never used a manuscript. His enunciation was so perfect that he could be heard in the last row of pews in any corner of the church. When on one occasion he was asked if he had any difficulty in filling such a large church in contrast to one of average size, he replied,

"I always address my words to the most remote pew at the back of the church. I reach that spot not by extra volume of sound, but by copious use of the lips in enunciation. It is all done by the lips."

One long cherished wish of Father Maturin and his assistant Priests was for the establishment of a hospital for adults. The hospital was to be small and being only a parochial scheme, it was thought that it would not conflict with others. After talking the matter over with others, the response was found to be both prompt and hearty. Some \$700 was pledged, and soon other donations followed. By the end of 1885, it was possible to begin the work by opening a Dispensary. The house at 110 Friedland Street was rented, a drug store out-fitted and a staff of visiting physicians was secured.

The plan was to have evening hours so that the working people could benefit. It was hoped that many of the working class who might have the first stages of an illness could be helped and a serious illness avoided. The only requirement for treatment was to be poor and sick. The Dispensary opened on December 1st, 1885.

On July 12th, 1886, the Dispensary took a very important step. It was incorporated under the title of "Hospital and Dispensary of St. Clement's Church". This made it an institution which could hold real estate or other property and was likely to insure its permanency. This made it possible to develop a hospital and to have every form of charity that the hospital might be able to sustain on a larger scale.

The plan now was to purchase a suitable house and after necessary alterations were

completed, to open the Hospital Department. One outstanding feature of the fund raising program which made possible the realization of the hospital, was the fact that all the parishioners worked together and made their contribution no matter how small.

One amusing "effort" took place during Lent of 1887. A large number of money jugs were distributed for the benefit of the Hospital Fund. Parishioners were urged to take them, not only for their own use, but to encourage their friends to take them also. The result of this Lenten plan was not all on the bright side, for the records tell of many jugs that were stolen and rifled. The following is both sorry and amusing:

A lady who had tried to distribute several jugs received this reply from a member of the Society of Friends:

"I am very glad to accept the jug, being always interested in helping suffering humanity whether the plan be conducted by the followers of Father Maturin or 'Father' Fox. Send the jug and it shall have a place on my counter."

A few days later, a second letter was received from the same source:

"Someone, who has not the fear of the Church in his heart, has decamped with the jug and its contents! May he or she have a broken bone in consequence, be taken to St. Clement's Hospital and there converted!"

But for all the mishaps, the contents of the jugs sent in amounted to \$404.44 - an encouraging amount in 1887!

This was indeed an "all out effort". The women gave Fairs and concerts and the men interested their business associates in giving financial aid. A Fair given by the women of the Parish cleared \$2700; this with an anonymous gift of a check for \$3000, together with other donations, gave hope that a property would soon be forthcoming.

By February 1888, it was possible to purchase for \$12,000, the property at the corner of Claymont (now Lambert) and Cherry Streets. On April 7th, 1888, possession was taken of the property which was soon to become the Hospital. On May 16th, the Dispensary moved into the new building. Although there was much to be done to make the building suitable for these services, this move made possible a saving on the rental of the old quarters, gave the Dispensary more room, and put the new property into immediate use.

Every effort was now made to alter and equip the building for hospital use. By June, it was possible to open the Hospital Department beginning with one ward - the Women's. Thus the plan which Father Maturin proposed nearly six years before was at last on the point of being realized.

On June 16th, 1890, at 4 P.M., the Bishop of the Diocese together with the Reverend Father Benson, Superior General of the Society of St. John the Evangelist, a number of

Priests from various parishes in the city, and the St. Clement's Clergy assembled for the Blessing.

After seven years, the work increased in volume and offered services in the Medical Dispensary, the Surgical Dispensary, and the Dispensary for Diseases of the Throat, Nose and Ear. With the growth of the work, the income of the institution from all sources was utterly inadequate. Here was a small hospital trying to increase its services to the point where it was undertaking work similar to that of much larger hospitals in the city. The Parish could no longer carry it and since it was organized as a Parish Hospital, there was no possibility for state aid.

In 1892, after consulting the leading men of the medical profession as to some other sphere of usefulness, the Board of Managers made the recommendation that the hospital devote its wards to the care and treatment of epileptics. There long existed a pressing need for a hospital for the treatment of epileptics. In 1892, the only special hospital accommodations in Philadelphia for epileptics were the wards for nervous diseases of the Philadelphia Hospital or the Almshouse. No hospital would receive them unless particular provision could be made for their care. By the end of the year, it was decided to abandon the purpose of a general hospital, and make use of the building for the treatment only of those suffering from epilepsy.

On January 1st, 1893, the hospital opened as "St. Clement's Hospital for Epileptics". This arrangement proved most successful as far as the reception of patients was concerned, but it was soon found that the limited accommodations would be overtaxed at an early period. The success which had been obtained in Colony Farms for epileptics in Germany and France had already stimulated philanthropists in this country to establish similar institutions.

Those interested in the St. Clement's Epileptic Hospital, at once began efforts in the direction of obtaining a farm which could be utilized in connection with the Hospital. It was found that there were so many obstacles in the way of securing a farm in connection with the Hospital, that it was decided to obtain a new charter for a separate institution. A charter for the Pennsylvania Epileptic Colony Farm was applied for and granted October 16th, 1895.

On February 15th, 1896, the name of "St. Clement's Hospital for Epileptics" was changed to the "Pennsylvania Hospital for Epileptics". By mutual agreement, a merger of the two institutions was asked for and on May 2nd, 1896, the decree of merger was granted under the title of "Pennsylvania Epileptic Hospital and Colony Farm". On February 3rd, 1898, the patients were moved from the building on Cherry Street to the Colony Farm, situated at Oakbourne, Chester County.

The Hospital on Cherry Street was turned over to the merged corporation, without any consideration to St. Clement's. In September 1898, the corporation granted the use of the building to the then Associate Society of the Red Cross, as a reception center for the sick and wounded soldiers from Cuba and Puerto Rico, victims in the Spanish American War.

Sometime during 1899, the building was sold to the Community of The All Saints

Sisters of the Poor, to be used as a Mission House. At St. Clement's, word of the sale was received with great joy. One parishioner expressed it this way:

"The building has really come back to a legitimate purpose. It was blessed once before and set apart as a charity for the help of God's poor; now those who are vowed to poverty will have the shelter of its roof."

Father Maturin resigned in October 1889 and was succeeded by Father Convers. Father Convers was ill in England during the greater part of his Rectorship, thus Father Field became Priest-in-Charge until March of 1891.

Father Field was no stranger to either the Parish or the Community. He had been among the first of the Society to arrive in 1876, and through the years had become a familiar figure wherever compassionate help was needed. In July, 1899, Father Field spent two weeks among the victims of the Johnstown flood. It was the devoted ministry of Father Field which caused St. Clement's to be known as "the church of those in trouble".

As time went on, the Society was faced with the perplexing problem of deciding to what extent the corporate life of the Mother House could be weakened for the sake of external good works. This, of course, applied to their work at St. Clement's Church. The uncertainty as to the future of their work at St. Clement's must have been felt for some time, for in the St. Clement's Magazine for November 1889, we read:

"The Clergy have much to be thankful for. The cross of leaving the work in which they have been engaged for years has been spared them. They have not been withdrawn."

However, the subject was again brought up in the Provincial Chapter in 1890, especially as to the continuation of the work at St. Clement's. A resolution was adopted to the effect that:

"For the sake of the Religious life, it is desirable that we should, as soon as it can be properly expected, retire from the charge of St. Clement's Parish, in order to concentrate our members in one House, where with increased numbers the Religious Life could be strictly observed, and from which it would be possible to go forth for Missions and Retreats."

And so it followed that on March 8th, 1891, Father Page, the Superior General of the Society of St. John the Evangelist, visited St. Clement's and himself announced from the pulpit that it was necessary to withdraw the Society from the Parish.

This decision saddened both the Clergy and the parishioners. The Fathers' message to the parishioners was, in part, as follows:

"Whatever may be the future of the Parish, all are ready to accept God's will as it may be shown to us, and this is the religious spirit which we should expect to find in a Parish under the charge of Religious Priests. Their teaching would have been an utter failure unless this had been the result. . . . It is not only the spirit of affection which must show itself in our life, but the spirit of sacrifice. Everyone of us must be ready to sacrifice personal interests for the good of others."

The feeling of the people was expressed in the words of the Acting Warden of St. Clement's addressed to Father Page, the Superior General:

"Surely you will not expect me to dwell upon the sorrow in the Parish at your withdrawal - that is too fresh and keen to stand the deliberate putting down on paper. Only believe that we will each ask your prayers that we may, with God's help, endeavor to continue the work in His honour and glory, that we fully believe your Society has so well carried on in our beloved Parish for so many years."

And so ended the fifteen "golden years" of St. Clement's under the Cowley Fathers.

FROM THE DAYS OF THE FATHERS TO THE PRESENT DAY

"We have the challenge of a mighty line
 God grant us grace to give the countersign"
 John Drinkwater

The work accomplished by "The Fathers," left a mighty challenge to those who were to follow. While financially the church was still struggling under heavy debt, spiritually she was rich in the freedom of worship she had received, not only for herself, but for the entire diocese which must have been affected by her example.

The first Rector to follow "The Fathers," was the Reverend John Metcalf Davenport. As might be expected, Father Davenport found it most difficult to adjust to the traditions which the Cowley Fathers had pretty well established, so his Rectorate was of short duration.

In November 1893, Father Davenport was succeeded by the Reverend Alfred Bowyer Sharpe. Father Sharpe had been a frequent visitor at St. Clement's, and had often assisted the Clergy, so he was somewhat familiar with the work of the Cowley Fathers.

However, he found the situation far from encouraging. The parish was in very bad condition financially and numerically, and the church building needed external repairs as well as interior re-decoration.

It was at this time that the Vestry seriously considered selling the present site of the church and moving to some more advantageous location. It was thought that the removal of the church to another site would realize the required sum to pay the debt on the church and other buildings and establish a permanent endowment for the parish. But the negotiations failed and Father Sharpe was faced with a church with much needed repairs and a debt of \$23,500.

One of the first moves on Father Sharpe's part was to revive the publication of St. Clement's magazine which had lapsed publication after the departure of the Cowley Fathers. Father Sharpe recognized the importance of the magazine as a means of communication between the priest and his parishioners. As we follow the articles from February 1894 through February 1895, we find every issue carrying an urgent appeal for a plan which would properly support the work of the church, abolish the debt, and attract others to the faith.

In February 1895, Father Sharpe received a call from his old Parish in London, and after much hesitation, he decided to accept. It is difficult to decide whether Father Sharpe found the challenge too great a responsibility, or whether he was just plain homesick. In a letter to the parishioners, he states,

"I shall greatly regret leaving St. Clement's after holding the chief responsibility for so short a time. But I think the affairs of the Parish may be best cared for in the future by one who is either an American by birth or at least, has a longer acquaintance with this country than I have."

In March 1895, Father Sharpe was followed by the Reverend George Herbert Moffett, who was undoubtedly St. Clement's greatest Rector, and the one man to whom the parish owes the most. His coming ushered in a new era of prosperity for St. Clement's. Things had run down badly in the few years since the Cowley Fathers had gone. The congregation had dwindled and the parish was heavily in debt. Father Moffett began at once to work hard and faithfully, and he never gave up until his death.

In April 1895, one month after his coming to St. Clement's, Father Moffett brought the matter of repairs, both within and without the church building, to the attention of the Vestry and parishioners.

By October 1895, most of the major repair work had been done. This included work on the windows, the roof, painting of the stone, painting and cleaning both the exterior and interior of the church. The best of the whole matter was that it was not necessary to incur any debt. Not a very large amount was given by any one person, but generous offerings were made by many, and all bills amounting to \$13,342.67 were paid.

The year 1897 seems to have been the year when many major advancements were made. They consisted of: -

1. Clearing the church debt
2. Installing a new heating system
3. Moving the Baptismal Font from the front of the south aisle to the rear of the north aisle
4. Placing the first side altar
5. Building the Crypt Chapel

It seems incredible that so much progression would be possible in one year. Yet this is so, and what is even more astonishing is the fact that all of these activities were carried on simultaneously.

In January 1897, Father Moffett instituted "The Crusade," the purpose being: -

"The ransom of St. Clement's Church by raising sufficient money to clear the ground rent." (\$13,000)

The money was pledged and payments were made monthly. "The Crusade" was in effect

throughout the year of 1897, and by the end of December, \$14,304 had been raised.

On Monday, December 13th, 1897, \$13,000, with interest to date, was paid to the Philadelphia Trust Company. This meant that the ground rent, a debt as old as the church, had at last been cleared and St. Clement's Church building was free of all incumbrances. The balance of the ransom money was set apart as the beginning of an Endowment Fund for the parish.

When the question of a new heating system was seriously considered, it became evident that it would be necessary to have an architect prepare plans covering certain important renovations. The architect was Mr. Horace W. Sellers, a member of the parish, and one who was to do much for St. Clement's as further developments requiring his skill arose.

In order to install the new heating system, it was necessary to remove some of the pews at the front of the church on the south side. While this decreased the number of sittings, it also made available space for a side altar, the money for which had been already promised. It had long been the desire of Father Moffett to be able to have the church open for services on week-days. A side altar at the head of the south aisle would make this a possibility.

Through a gift of Miss Julia Dunlop, it was possible to proceed immediately with the plans for the side altar. Mr. Henry Vaughn of Boston, who designed the High Altar and choir screen then in use at St. Clement's, was asked to prepare the sketches. By December word was received that the altar had been completed and it was delivered shortly before Christmas and was blessed. The first mass was said at the new side altar on Christmas Eve.

It seemed fitting to follow the example of the older church, San Clemente of Rome, and place the new side altar under the dedication of St. Katharine, Virgin and Martyr. This same influence can be seen in many of the carvings on the corbels in St. Clement's, which are of the wheel motif.

On Christmas of 1897, it was felt by both priests and parishioners that the new Altar of St. Katharine "gave that touch of devotion that St. Clement's seemed to need".

"And death as beautiful as feet of friend
Coming with welcome at our journey's end"
Lowell

In April 1897, Father Moffett was inspired with the thought that part of the cellar under the apse would make a very good Mortuary Chapel; a place where the bodies of the devout could rest "at their journey's end" while awaiting burial. Much work was necessary before this could become a reality, but by June enough money was in hand to pay for the cementing of the floor and walls. Before work could progress beyond this point, plans had to be drawn. Again, Mr. Horace W. Sellers consented to prepare sketches for the new Crypt Chapel.

In February the contract was placed. The cost was to be \$772, which would include the doorway and steps leading to the outside, the plastering of the ceiling, change of columns, finishing the side walls and floors with hollow brick, wood work and gas brackets. Seven hundred and seventy-two dollars seem very little to-day for the type of work this represented, but \$772 in 1898 meant a real sacrifice. However, the money was contributed without any special appeal or asking.

By March 1898, the Crypt Chapel was well on its way to completion. Its furnishing represented several real treasures which can still be found in use there to-day. The small Fourth Century stone altar was given in memory of William Halsey Wood. The holy water stoup, given by Mr. Joseph Earley, is one which was found in the ruins of one of the ancient churches in Rome. One of the St. Clement's stones was used for the piscina.

The Dedication of the Crypt Chapel in honor of the Ever Blessed Virgin/Mary took place on Wednesday, April 6th, 1898, after the seven o'clock Mass. The first Mass was said at the altar on Tuesday, April 12th, 1898, the anniversary of the Consecration of the Church. The Chapel was opened all day for devotions, and it was on the altar in the Crypt Chapel that Father Moffett began the perpetual reservation of the Blessed Sacrament.

Before leaving the subject of the Crypt Chapel, it might be well to give a few interesting facts concerning the man who designed the altar and in whose memory it was given, and to say a few words about the "St. Clement's Stones."

The small stone altar, after an example of the Fourth Century, was designed by William Halsey Wood, for the oratory of his home in Newark, New Jersey, and was given to St. Clement's at the time of Mr. Wood's death in March 1897.

William Halsey Wood was an architect of distinction and ability. He came into prominence in 1839 when his plans were selected for elaboration in the international competition for the design of the Cathedral of St. John the Divine in New York City. Mr. Wood's plan with two others were placed on exhibition in the See House, Lafayette Place, New York. The underlying motive of Mr. Wood's plan was "Jerusalem the Golden". His plan was not

chosen but it was much admired and attracted wide attention.

Among his prominent works are the Chapel of the University of the South in Louisiana, St. Paul's Church in Chattanooga, Tennessee, St. Michael's and All Angels in Anniston, Ohio, St. Leo's, Smethport, Pennsylvania. In New York City, Mr. Wood was the Architect of Zion Church, St. Timothy's, Church of the Redeemer, St. Paul's, and St. Matthews - to name but a few.

He was an active member of the House of Prayer Church in Newark, New Jersey, where as a boy he served at the altar as an acolyte. For several years he was the Choirmaster of the church. One of his last works was the designing of the memorial altar and reredos in the House of Prayer Church.

If, when we visit the Crypt Chapel, we look closely at the lower left hand side of the altar, we will find a bronze plate which reads,

"To the glory of God
In honor of the Blessed Virgin Mary
and in honor of
William Halsey Wood
XIII, March, MDCCXCII
Mayest thou live in the Lord and pray for us"

Concerning the St. Clement's Stones, it may be of interest to know the origin of these marbles and a little of the circumstances which gave them to St. Clement's.

In the year 1884, a new parish was started on the south side of Chicago. It was named St. Clement's, and one of its most interested supporters was Mr. George Allison Armour. Mr. Armour had agreed that after seven year's time, he would give a sum of money sufficient for the erection of a permanent church building, should it seem desirable in the judgment of the Bishop.

When the plans for the new church building were being formulated, in 1887, Mr. Armour procured for the parish a number of stones from the ruins of the ancient Church of St. Clement in Chirsoness, in the Crimea, the place of St. Clement's martyrdom. They were authenticated by the "Chancery of the Oberprocurator of the Synod", "The Bishop of Tawida", and the "Archimandrite Innocent of St. Vladimir's Monastery".

In 1891, it was decided by the Bishop of Chicago that it was unwise to erect the church building, and the stones were then given to St. Clement's Philadelphia where they may be found in use to-day.

The stones are three in number. The first is 2 feet, 10 inches long, 1 foot broad, 9 inches thick, and weighs 320 pounds. It is made of plain marble.

The second is a piece of a round marble column, 10-1/2 inches in diameter, 7 inches high and weighing about 58 pounds; this has a cross cut in the column.

The third is a small slab from the old Iconostasia, flat on each side, and on each side remnants of crosses. The height of this is about 1 foot, width 9 inches, thickness 2-1/2 inches, weight about 26 pounds.

These stones are in use in St. Clement's Church to-day. Part of the stones form the supporting pillar of the Credence table in the sanctuary. One is used for a piscina in the Crypt Chapel.

Many beautiful gifts were given for use in the Crypt Chapel. At the time of its Dedication, it was an outstanding example of a chapel of its kind, and one of which we should be proud to-day. It represents the true devotion of many parishioners. Inspired by the Rector, designed by an architect of note, himself a parishioner, financed by contributions from the people of St. Clement's, many of whom helped furnish the chapel with rare and exquisite appointments: - These combined efforts created a holy and peaceful place where the bodies of the devout could rest while awaiting burial.

THE NEW CLERGY HOUSE

"The house appointed for all living"
Old Testament Job XXX, 23

The house at 2036 Cherry Street had been the home of the clergy since 1859. It had long since proved to be inadequate as "the house appointed for all living" as far as the clergy were concerned. From the description of the house, it probably never was entirely adequate and certainly not a cheerful place at best. The question of renovation or even of enlarging the property had been discussed many times.

Finally, in 1901, the condition of the house was in a state of emergency and a decision had to be made. Many considered it best to build an entirely new house rather than enlarge and remodel the old property. Again, there was the question of financing the project. The land was no question since there was plenty of ground; it was the cost of the building that was the problem. Fifteen thousand dollars were needed for a new building and only \$5,000 were at hand, and the Vestry stood firm on their stand against a mortgage.

As in the past, the people of St. Clement's again came forward to meet the obligation. Several generous donations were made and by August 1901, \$12,300 were available, and plans went forward to build a new Clergy House at 20th and Appletree Streets.

The architect was again Mr. Horace W. Sellers who had drawn the plans for the Crypt Chapel. The drawings carried out the plan by which Church, Parish Building and Clergy House were to be different portions of the same structure, the various parts united as to roof, foundations and walls. In December, bids were received and the Vestry authorized the Committee to sign the contract. The work was begun on January 14th, 1902 "without any particular ceremonies save the prayers of the people at the Mass."

The Blessing of the new Clergy House took place on January 1st, 1903. After Solemn Mass at 9 o'clock, the Clergy, followed by many members of the congregation as well as the All Saints Sisters, entered the new house for the Blessing. Thus another advance in the work of the parish had been completed.

Father Moffett was humble and self sacrificing in his life, but a glorious fighter when the occasion brought forth his righteous indignation! Had he possessed a greater sense of humor perhaps certain incidents would have been passed over. But, if he thought lack of proper respect was shown for either the work in the parish or for the Catholic teaching, his ire was up!

For example - St. Clement's Magazine for December 1897 relates the following: -

"I hear you have innovations at St. Clement's."

"Yes, steam heat."

"Oh, I don't mean that. I was told you were to have a ladies (!) Chapel, and some sort of thing down the cellar."

And then follows Father Moffett's comment: -

"Such was a conversation between an ex-attendant at St. Clement's and one who is faithful still. We are afraid that this is a fair illustration of the thoughtlessness and ignorance of those who disparage the new Crypt Chapel."

A Lady Chapel is not an innovation as everyone knows who has visited English Churches and Cathedrals and has seen there so many beautiful Chapels dedicated to the Blessed Virgin . . ."

Again, the Public Ledger for January 14th, 1901 had an article on the work of the various churches in Philadelphia. In speaking of St. Clement's, the statement is made that: -

"St. Clement's which used to be more in the public eye than now" -

Father Moffett, in the St. Clement's Magazine comments on the statement by saying:-

"It is not our desire to be "in the public eye," we neither desire to compete with the theatre, opera or variety shows, or to advertise ourselves . . . We venture to say that all over the city it is well known that

the Church exists, services are held, all the sacraments are freely and willingly administered, and as a result more souls are reached, helped and strengthened . . . We are grateful for the splendid inheritance of the past, we mean to be true in the present duties, and we intend to be faithful to future responsibilities . . .

There are two Crosses in use at St. Clement's to-day which indeed "lead generations on." They are the Altar Cross and the Tower Cross. The year from November 1899 to November 1900 marked an interesting episode in the history of each.

THE ALTAR CROSS

In the St. Clement's Magazine for December 1899, there appears an article on "The Altar Cross." The reason for the article was the sudden demand made for the return of the Cross to those who claimed it as "legal property". In order to convey the full import of distress this caused, it is best to quote the article, at least in part: -

"It probably was not generally known that the Cross was the legal property of the S.S.J.E., loaned to the church, and for which they held a receipt from the Accounting Warden. The Superior in this country presented this receipt on November 12th, asking for the Cross. On November 14th, the Vestry gave the Accounting Warden authority to surrender it. That same night it was removed from the Altar and the Superior notified. At his request it was packed up and sent to Boston.

A member of the congregation immediately promised a sufficient sum, to put a Cross, the property of the parish, upon the Altar in memory of our dear friend John Neill . . . The whole affair is one of sharp pain and pathetic regret" . . .

By December 1899, the new Cross was ready for delivery. It was made from the same pattern and by the same firm of Reinhold G. Ledig, who made the original one. A Corpus, made by Gorham Company of New York, was added, likewise the following inscription: -

/ A.M.D.G. In honor of St. Clement
In pious memory of John Neill, a Vestryman of this Parish,
XI December MDCCXCIV R.I.P.

The joy of the possibility of having the new Altar Cross in so short a space of time was overshadowed by the death of the donor, Miss Emily Barclay. Emily Barclay had been a

member of the parish for almost thirty years and was one of St. Clement's generous benefactors. The new Altar Cross was finished in time to be blessed at the Requiem that was said for the repose of her Soul, and placed on the Altar in time for her funeral services on Saturday, December 23rd, 1899.

In her obituary, Fr. Moffett makes this comment: -

"Her piety was of the Divine pattern not to be seen of men . . . The Christmas Crib was also her gift. With her indeed it has been from the Manger to the Cross."

A short time later, Father Page, Superior of the Society of St. John the Evangelist, wrote to ask the Vestry to permit them to give the new Altar Cross as, "an expression of the affection that the S.S.J.E. feels for St. Clement's."

It is clearly evident that Father Moffett felt a great sense of relief and joy by this offer. In fact, we can almost see Father Moffett doing spiritual handsprings as he recommended to the Vestry that: -

"we should immediately put on our record our joy at this new evidence of the close union of the Parish and the Society" . . .

It was too late, of course, to accept the Society's offer. However, one great good came out of that offer - It healed the wound of "sharp pain and pathetic regret" that Father Moffett felt so keenly when the original Cross was removed.

THE TOWER CROSS

In September 1900, it was proposed that St. Clement's "be more clearly defined among the crowd of surrounding edifices." It was suggested that the way to remedy this situation was to replace the old tower cross with a "plain gilded cross over a ball." Almost as soon as the suggestion was made, a member of the parish assumed the expense. This made it possible to start work immediately.

Once again, Mr Horace W. Sellers, made the plans, specification contract and supervised its erection.

In spite of the high rise apartments which have replaced the "surrounding edifices" of 64 years ago, the Cross atop St. Clement's Tower is still visible at remarkable distances.

It may be of interest to give the dimensions of the cross and ball and some idea of the materials that went into its making: -

"The cross is made of well seasoned, selected oak gilded with the best gold leaf. The cross and ball

weigh about 650 pounds; they are strongly bolted into a beam of Georgia pine and braced with beams of spruce; the top of the staff and arms are covered with sheet lead to protect from action of rain.

The ball is 2 feet, 1 inch, and the staff 7 feet 6 inches, making the full height 9 feet 7 inches above the peak of the roof.

The arms are 5 feet 4-1/2 inches.

The upright and arms are 10-1/2 inches square."

To-day, as we look up at the gilded Cross atop its gilded ball, let us think of the words of Father Moffett when he said of the then new Tower Cross,

"May the religion taught and practiced here ever be strong and solid as the oak, glorious as the gold, prominent and definite as the lines." .

The people of St. Clement's received with great shock and deep sorrow, the word of Father Moffett's sudden death, from a heart attack on Saturday, November 12th, 1904, while on his way to the Mission House of the All Saints Sisters of the Poor.

Father Moffett's death was not only a grievous and almost irreparable loss to his own parish but a distinct loss to the work of the whole church.

Father Moffett was a great priest, a true father of souls, a faithful shepherd of his people. Through his efforts the whole atmosphere of the church was revived and respiritualized.

"In a short time he accomplished a long time"

In June of 1905, the Reverend Charles Samuel Hutchinson, D.D. was elected Rector and continued at St. Clement's for fifteen years.

The pace which had been set by Father Moffett, charted a sure and steady course, which his successor would find little difficulty in following. Father Moffett with keen foresight had planned a long range advancement for the parish, and his vigorous leadership was one to which the people responded with enthusiasm and pride.

Large sums of money had been given for major improvements during the past nine years and the congregation stood ready to shoulder their responsibility for the work still to be done before St. Clement's could emerge as the beautiful church we know to-day.

The first major project to be completed during Father Hutchinson's rectorate was the building of the Parish House. Following Mr. Seller's plan, this new addition conformed architectually with the church building and the clergy house, making a perfect unit of the three buildings.

The new Parish House was blessed on Thursday, November 21st, 1907. St. Clement's Magazine for December, 1907, gives the following account: -

"The ceremonies were of the simplest character possible. The Bishop Coadjutor arrived at half-past 10 o'clock, and with the clergy and wardens, went quietly through the building, blessing each room and consecrating the Chapel Altar. A low Mass was celebrated immediately afterward. St. John's Chapel has now been properly consecrated, and set apart by Episcopal authority, and in consequence possesses the same sacred character as the church, which was not the case with the old chapel."

Foremost among Father Moffett's plans for the future, was the refinishing and enriching of the Sanctuary, after the pattern of San Clemente, in Rome. While the idea had not been worked out in detail, Father Moffett had written for the ground plans and elevations of San Clemente. Had these preliminary working drawings arrived before his sudden death, the fulfillment of Father Moffett's cherished hope would have been begun.

In May 1905, the Sanctuary Fund had reached an amount sufficient to start the work on the renovations. At this time the suggestion was made that the new Altar be a memorial to Father Moffett. Although this required the creation of another fund, the people, still bowed low in grief, were grateful for a worthy expression of their appreciation of a life given for their sakes. And so the "Altar Fund - Memorial to the Rev. George Herbert Moffett" was started.

On Sunday, May 17, 1908, the last Mass was celebrated at the old Altar, and later in the day the Sanctuary was dismantled and all was made ready for the workmen the following morning. St. Katharine's Altar was moved from the south aisle and placed in the choir, and thus served as a high Altar until the time when the renovations were completed.

The old Altar was given to Bishop William Gray for use in his Cathedral at Orlando, Florida. This was not the original Altar placed in the Sanctuary when the church was built. It was given to the church in 1883, during Father Maturin's Rectorate "as a memorial to a dear departed friend." It was used for the first time on St. Matthew's Day, September 21st, 1883. The Altar was made of oak. The front was divided into seven panels, rounded at the top and separated from each other by an upright, which gave the appearance of three rounded pieces forming one. These panels were covered by a vine in relief, springing from the center panel.

As the work progressed on the new Sanctuary, complications arose. Every effort was made to conform to Father Moffett's idea of making the new Sanctuary practically a copy of the church of San Clemente, in Rome. This plan involved the lining of the walls with colored marbles, and reproducing in the ceiling the Seventh Century mosaic work which was the glory of the Roman Basilica. The Altar, in such a plan, would have been placed beneath a large baldachino of marble supported on four marble columns. Mr. Sellers had procured sketches and data from Rome and had prepared a sketch according to the late

Rector's plan which was to be a faithful copy of San Clemente, Rome.

However, it was felt by the Vestry that if the plans were carried out, the whole character of the Sanctuary would be so changed that it would become virtually another building. Another practical difficulty arose from the fact that there was not enough room in the apse to erect such a baldachino over an Altar as large as the one in the church in Rome. All agreed that the dimensions of the high Altar should remain unchanged.

Mr. Sellers readily yielded to the judgment of the Vestry and followed the general lines of the old apse. The plans called for the roof to be raised ten feet to make room for a series of small lancet windows, and a new floor of two colors of Tennessee marble. The step of the Sanctuary was brought forward two feet giving much needed additional space before the Altar.

In the new Sanctuary, a marble column, part of the "Stones of St. Clement's," was used as the support for the credence.

The new High Altar and renovated Sanctuary were consecrated on Sunday, November 22nd, 1908. Thus the hope of many years was fulfilled.

Since this is the only Altar many of us have ever known at St. Clement's, perhaps we have taken it too much for granted and never fully appreciated its real beauty. Space will not permit a full description of the Sanctuary and the expert workmanship to be found there, so mention will be made only of the nine statues that fill the niches on the Reredos:

1. St. Michael with his spear thrust through the dragon.
2. St. Clement holding his anchor and at his feet his miner's tools.
3. St. Alban, the young Roman who, in Britain, laid down his life for Christ.
4. St. Augustine of Canterbury - on his breast a flaming heart typical of his devotion and zeal.
5. Opposite St. Michael - St. Gabriel holding the annunciation lilies.
6. St. Katharine holding a palm while wheel and sword are by her side.
7. St. Athanasius - beside him is the triangle representing the Blessed Trinity.
8. St. Columba, the Celtic monk and missionary. In one hand a harp and in the other the parchment psalter. He was a musician and set the psalter to music.
9. Directly above the central panel is a figure of the Blessed Virgin enthroned. Upon her knees stands the Holy Child stretching out His arms in benediction.

The chief glory of the Reredos is the painting by Mr. Frederic Wilson, "Christ Reigning from the Cross." This is a masterpiece filled with the spirit of devotion.

"The face of the glorified Christ is one of indescribable majesty, combined with deep tenderness and unscrutable mystery.

The figures of the Blessed Virgin and St. John are exquisite in both composition and color, and the Sanctuary seems one harmonious whole."

A few years later we realize that the Altar and Sanctuary as we know them, presented a new and entirely different concept to the congregation of 1908. This new and startling beauty was something they had to accept gradually. The St. Clement's Magazine for December 1908, gives us a statement indicative of this point: -

"St. Clement's has not been destroyed, but it has been transfigured."

This was a giant step in the beautification of the church. To-day we look upon its beauty with awe and admiration.



SANCTUARY AND HIGH ALTER

The year 1911, brought both joyful news and adverse circumstances.

The joyful news came in the form of two bequests: -- The Yarnall and the Boudinot Endowment Funds.

By the terms of the will of Ellis H. Yarnall, upon the death of his wife, his estate reverted to St. Clement's Church, under certain conditions. The church was to have the use of the income only, with this provision: --

"The teaching and the ritual practice of the parish are to follow the same lines as now prevail, otherwise the income is to be paid to the Episcopal Hospital."

The entire income from this fund in 1911 amounted to about \$5,000 per year. This was to be divided into four equal parts, and only one half was to be used for the benefit of the parish.

One quarter was to be used for church repairs and/or making necessary alterations.

One quarter for music.

One quarter to pay for the college education of young men who desired to prepare for the priesthood.

One quarter to establish a library of theology for the benefit of the clergy and students.

Under the terms of the will of Mrs. Elizabeth Coleman Boudinot, the sum of \$41,000 was left for the erection and endowment of a Lady Chapel.

The adverse circumstances came when the discovery was made of the serious condition of the nave of the church. Upon investigating the old roof trusses, a state of deterioration was found that, if neglected, a grave and serious risk would be taken in allowing an unsafe condition to exist. This was an emergency which called for immediate action.

The action was not very immediate, however, for it was not until July 2nd, 1912, that the Vestry placed the contract for the replacement of the old roof trusses and other renovations necessary.

When the entire operation was completed, the organ was moved and rebuilt; the Lady Chapel built at the end of the south aisle; the choir rebuilt and a new sacristy fitted under the organ on the north side of the church. The organ, choir and sacristy, together with the Lady Chapel, were erected as a memorial to Elias L. Boudinot, and financed accordingly by the terms of the will of his wife Elizabeth Coleman Boudinot.

But what of the repairs to the roof, walls and windows, etc.? This work was completed at a cost of \$25,000, of which only \$8,000 were in hand. This left a debt of \$17,000 to

be cleared. Here follows a very interesting turn of events; one in which human reaction made itself both heard and felt.

In order to clear the debt of \$17,000, an appeal was made for the setting up of a "Repair Fund." This appeal was repeated several times but with no response. The more times the appeal was made, the tighter the purse strings were drawn.

Then the truth of the situation became evident. Because of the Yarnall and Boudinot Funds, word began to spread both within and without the parish, that St. Clement's was a wealthy parish, and no longer needed the full support of the people. This idea persisted and became so firmly rooted in the minds of the parishioners that the financial standing of the church became seriously affected.

Finally, in one last and desperate effort, the Vestry published "a statement and appeal to every member of St. Clement's Parish." This appeal appeared in the November 1916 issue of St. Clement's Magazine and was a veritable saga of lamentation -- strong and to the point.

It told of the desperate situation with which the Finance Committee was faced, and of the drastic measures which would be necessary if the situation continued. It sang of the manifold blessings and privileges of the past for which the present parishioners should show their loyalty and gratitude. Finally, there was one sentence which was the master thought of the whole statement: --

"What will our boasted and cherished Catholicity do but add to our condemnation if we fail."

That thought seems to have reached the hearts (and the purses) of the congregation for in the Annual Report of the Accounting Warden for the year ending March 1917, the following statement is made: --

"This year the parish is practically free of all indebtedness."

It may be well to give here the dates on which all of this most important work was completed: --

1913

The first service in the restored church was held on January 12th, 1913. An interesting note is that during the repairs on the church roof, the names of two carpenters who worked on the building in 1858 were found written on a beam. They were John Kelly and Edward Larkins.

July 1913 saw the Yarnall Library of Theology an established fact and adequately housed in the library of the Philadelphia Divinity School. A suitable bookplate designed by the Rev. H. M. Medary was provided by the Board of Management.

1914

The new organ, built by the Austin Organ Company, was blessed by the Bishop of Salina on November 23rd, 1914. It was used for the first time at the Solemn Mass on that day.

1915

The Lady Chapel was blessed by the Bishop of the Diocese on Tuesday, February 2nd, 1915 at eight o'clock in the morning.

St. Katharine's Altar, the first side altar to be used in St. Clement's Church, was now replaced by the Lady Chapel. By a resolution of the Vestry, St. Katharine's Altar was presented to the Church of the Annunciation, 12th and Diamond Streets. It was given with the proviso that "in the event of its disuse, the disposal of the altar shall lie with St. Clement's Parish." The altar is still in use at the Church of the Annunciation.

It may be of interest to give a description of the then new Lady Chapel, which remains unchanged today. Since no better detail can be given than that which appeared in the St. Clement's Magazine for February 1915, it is well to quote the following: --

"The interior of the Chapel is lined with English red stone. It has a beautifully grained ceiling, the ribs carved with lilies and roses in conventional forms and the central boss showing a 'quaint Nativity'. The Altar and reredos are of red stone. Upon the altar front are three shallow niches containing angel figures. That in the center holds the chalice and host, glorified, and those on either side carry smoking censors. The reredos is formed of three canopied niches containing statues. The central figure is that of the Blessed Virgin and Holy Child, while on either side are St. Joseph and St. Elizabeth, with the boy John Baptist. The Tabernacle door is of wrought iron and copper. Here, as on the exterior, we find various symbols of St. Mary. The Tower of David, the Ark of the Covenant and others.

"The window designed and executed by Alfred Godwin, after a painting of Gazzoli is most satisfactory. Our Lady is represented enthroned holding the Divine Infant; on either side S. Clement and St. Elizabeth, St. Katharine and St. John Baptist, kneel adoring the Infant Christ, while angel figures hover overhead and a jewelled crown seems descending upon the head of the Blessed Virgin. The inscription is a quotation from Isaiah, LXII:3 "thou shalt also be a crown of glory in the hand of the Lord and a royal diadem in the hand of thy God."

"The iron work is one of the most beautiful features of the whole plan. Wrought iron gates have been placed at the entrance to the chapel and also at the entrance to the choir. The work has been done by Samuel Yellin of Philadelphia."

THE HEALING MISSION

On April 26th to April 30th, 1920, Mr. James Moore Hickson conducted a Healing Mission in St. Clement's Church. Mr. Hickson was on tour in the United States and from reports, "he ministered to thousands of people who came to him for help."

While the Healing Mission was in Philadelphia, the local newspapers gave the mission considerable publicity. The effect as felt at St. Clement's can be recounted only by the report in St. Clement's Magazine for June 1920.

"The Christian Healing Mission conducted in the church last month by Mr. Hickson, proved a wonderful spiritual experience for the parish. All who were present at the services in whatever capacity, expressed themselves as deeply moved and benefited. Apart from the bodily relief which was given to many, there was a marked evidence of a peculiar blessing coming to all who knelt at the altar rail . . .

"Acting on the belief that the 'prayer of faith' will to-day, as in the early days, be efficacious for the healing of the sick, we are to continue the work at St. Clement's. Every Friday morning at 10 o'clock, those who are willing to give themselves to this work are asked to come together in the church to pray for the sick. At that time any who are afflicted in body or mind may present themselves at the altar rail for special prayers and blessing."

How long the Healing Mission continued at St. Clement's is not clearly stated, but the St. Clement's Magazine for January 1929 contains the following appeal sent to the Rector from Atlantic City: --

"Dear Sir and Father,

I have read that you are having services for the recovery of the sick. Will you please pray for my little boy, John, who is 9 years old, and has had an abscess on the spine, discharging for five years and now developed into tuberculosis.

I have heard that so many have been healed through prayer, and I believe that God is able to heal John, and will heal him. I need your help and your people's help. Will you please, for my sake, and dear little boy's sake, help him to be healed . . .

I am sending you a handkerchief of John's, since I cannot bring him. The Apostles prayed over handkerchiefs and aprons that were brought to them, and the owners were healed.



THE LADY CHAPEL

Samuel Yellin is an outstanding artist in his field of work in wrought iron. One of the finest examples of his work can be seen in the massive and magnificent gates at the front entrance to the Packard Building at 15th and Chestnut Streets. It was this work among others which won for him the 1926 Philadelphia Award.

I thank you so much for doing this great work, and know that you will pray for John. He is to go to the hospital tomorrow for a long time. He was in once before for seven months.

Very respectfully,

(Signed)

The Rector's note follows: --

"The handkerchief was blessed in Mass and sent to John with a blessing. It is hoped that everyone who reads this letter, so full of faith and trust in God, will give John and his devoted mother a place in their daily intercessions."

In June, 1920, Father Hutchinson was elected to the Deanship of All Saints' Cathedral in Milwaukee. Father Hutchinson felt it was his duty to accept this important call, and the Vestry very reluctantly accepted his resignation. His going was a very keen loss to many individuals and the parish as a whole.

At the meeting of the Vestry held October 5th, 1920, the Rev. Franklin Joiner was unanimously elected Rector of the Parish to succeed Father Hutchinson. Father Joiner had been Junior Curate on the Clergy Staff since his ordination to the Priesthood in June, 1918. On the following Sunday, October 10th, he announced his acceptance of the Vestry's election, and took his place in the Rector's stall in the choir.

Father Joiner was born in Belvidere, New Jersey, on October 25th, 1887. His parents were members of the Presbyterian Church in Belvidere and it was this church which he attended as a child. His mother used to fondly recall certain incidences in her son's life, and when she related them she seemed to enjoy reliving them.

Frequently, the young Franklin and his mother would take a trip to John Wanamaker's in Philadelphia to shop. On one occasion, Mrs. Joiner gave her son one dollar to spend while she completed her shopping. When recalling this incident, at this point Mrs. Joiner would pause and say --

"And what do you suppose he bought? -- An Episcopal prayer book!"

And so it happened that Father Joiner's interest in the Episcopal Church began in his native town of Belvidere, N. J.

As a young man, Father Joiner was employed at Martin's Creek Cement Works near his home. He used to enjoy telling of his mother's comment when he decided that the priesthood was his true vocation. He often related how she heartily enjoyed telling her friends that: -- "Franklin has forsaken things concrete for things abstract!"

Father Joiner served as Rector of St. Clement's from 1920 until 1955 -- a period of 35 years. During those years, great progress was made in the further beautification and enrichment of the church.

By 1920, the interior of the church had been completely renovated and transformed. The Lady Chapel had been built, and choir of the church had been enlarged and the new organ installed. Shortly before Father Hutchinson resigned, Mrs. George Henry Lea made possible the gift of a new pulpit in memory of her husband, who had for many years served as a Vestryman of the church.

In little over a year, the pulpit was ready to be placed in the church and, thus this became the first of a long list of achievements during Father Joiner's rectorate.

On Sunday, November 20th, 1921, the new pulpit was used for the first time. It displays beautiful workmanship. The carving was done by Mr. E. Maene who carved the figures on the reredos back of the High Altar, and all the work in the Lady Chapel. The new pulpit was in absolute harmony with all its surroundings and fitted into the church as though it had always been there. This somewhat softened the feeling of regret in parting with the old pulpit which had been so closely linked with the wonderful preaching in the glorious past.

The pulpit contains panels in five of the eight sides. These panels show saints carved out of the background and standing out in bold relief. They are -- 1. St. George with the dragon; 2. St. Clement's with the anchor and his church; 3. St. Paul with his scroll and pen; 4. St. Denys with the devil gargoyle from Notre Dame; 5. the fifth panel holds an allegorical figure, symbolizing the Old Dispensation. The figure is blindfolded, holding in the arms the broken table of the covenant and supporting a broken cross.

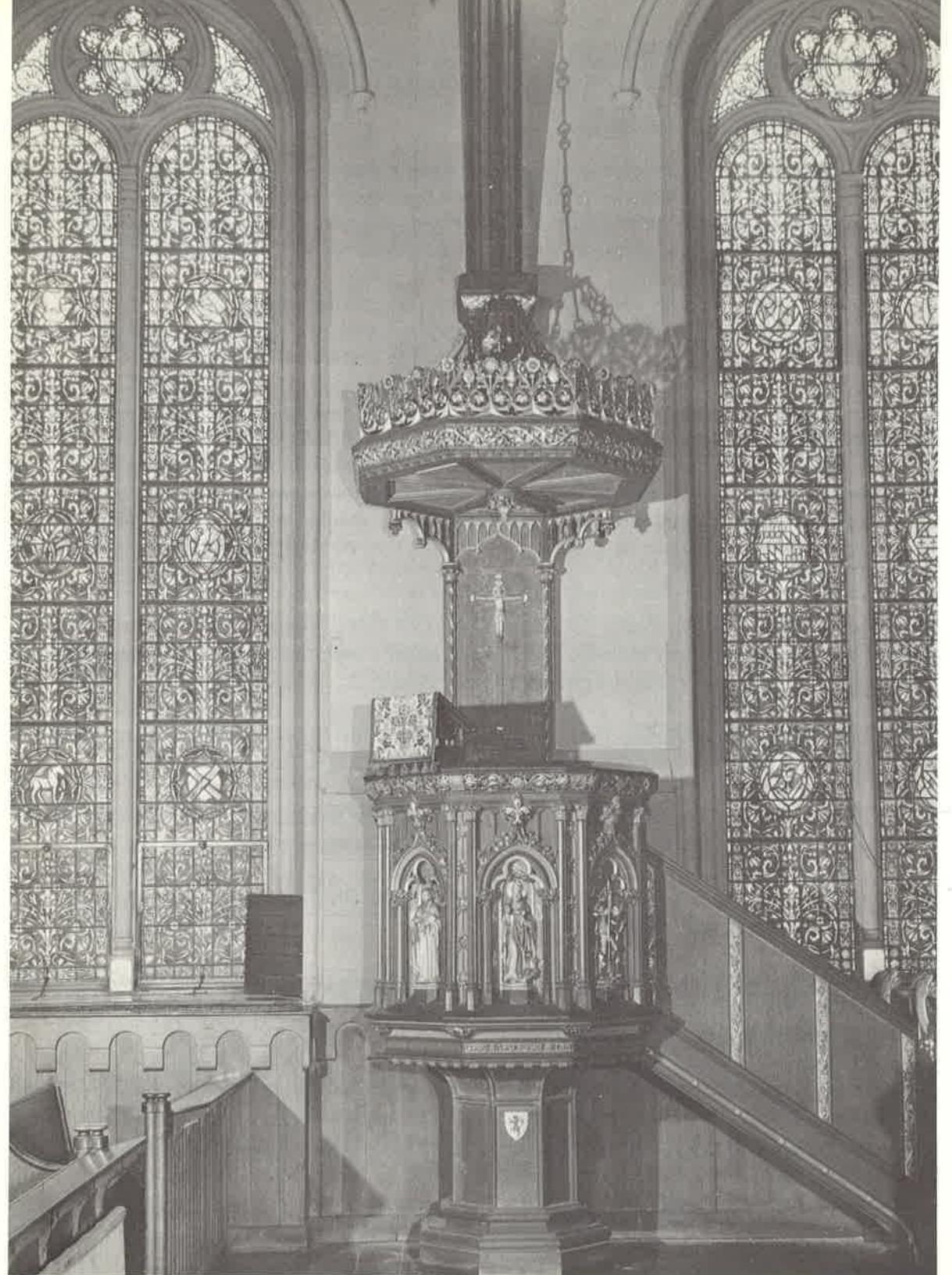
On the base of the pulpit is carved the memorial inscription, and on the pedestal facing the south side, is the Lea coat of arms with the text: --

"I have fought a good fight: I have finished my course: I have kept the faith."

Sometime following Mrs. Lea's death, her children gave the carved baldachino over the pulpit. Both the pulpit and the baldachino were blessed by Bishop Manning of New York, a brother-in-law of Mr. Lea.

At a later date (1935) a very handsome ivory crucifix in a cabinet with antique Florentine doors, was given to the church by Mrs. Lea's children. This crucifix hung over Mrs. Lea's prie dieu during her lifetime. It can be seen today in its place on the north wall of the High Altar Sanctuary, over the door leading into the Sacristy.

In May 1923, a gift of \$35,000 was given to St. Clement's Church for the purchase and furnishing of a Mission House as a permanent home for the Sisters working in the



THE LEA MEMORIAL PULPIT

Parish. This house was to provide a place which could be the center of their life and activity. Ten thousand dollars of this gift were set aside as an endowment for the expense of maintaining the Sisters' work in the parish.

Consequently, the house at 110 No. Woodstock Street was purchased. The house complete with extensive improvements and its entire furnishings, including a perfectly equipped Chapel, was the gift to St. Clement's Church from Mrs. J. J. Rowan Spong, in memory of her husband the Rev. J. J. Rowan Spong.

Since about 1880 the works of Sisters in the parish had been a very important and fruitful activity. The All Saints Sisters of the Poor were the first to work in St. Clement's Church and they gave valuable service from the days of the Cowley Fathers until April 1917. In 1913 the Community had established a home for aged women at 2016 - 2018 Race Street and after a few years they found it necessary to devote all their energies to institutional work and such other activities as center in the Convent life. They, therefore, withdrew from the work in St. Clement's Church.

The All Saints Sisters were followed by the Sisters of St. Margaret. They continued in the mission work of the parish from October 1917 until October 1923, when the establishment of their city Convent on Pine Street made their work at St. Clement's too great a physical hardship.

In January 1924, the house at 110 No. Woodstock Street was blessed and the Sisters of the Holy Nativity took up their residence in the new St. Clement's Mission House. The Sisters whose work was primarily parochial and mission work, remained in Philadelphia for 39 years. In June, 1962, due to lack of new vocations, the Reverend Mother of the Community, S.H.N., found it necessary to curtail the work by closing certain Mission Houses. Unfortunately, the Philadelphia House was one, and the Sisters were withdrawn from the work at St. Clement's Church.

The little house at 110 No. Woodstock Street remains closed today. Its doors will be joyfully opened as soon as another Community of Sisters can be found who will accept the call to St. Clement's, Philadelphia.

The next project proved to be a distressing problem.

For several years prior to 1929, the City Planning Commission had discussed the widening of 20th Street as part of a plan for extensive development in the central part of the city. At about the same time, the Pennsylvania Railroad was working on plans which would place all tracks underground from 16th Street to 30th Street, and to demolish old Broad Street Station and the "Chinese Wall," which at that time carried the tracks overhead from Broad Street to the West Philadelphia Station. In addition, plans were being made to construct the Pennsylvania Boulevard (now the John F. Kennedy Boulevard) and in the dim future, the Schuylkill Expressway. Thus, the widening of 20th Street would provide an important outlet for traffic from center city onto both the Parkway and the Boulevard. In order to preserve the symmetry of Logan Square, the widening had to be made on the west side of 20th Street thus taking 40 feet from the front of the church property.

At the time, the plan seemed so stupendous and remote, that it did not seem possible it could become a reality for at least another generation. However, in May 1928, the Ordinance opening 20th Street was passed and approved by the Mayor and the Church received the formal legal notice to move back.

The first step by way of preparation, was the acquisition of the necessary land to the west of the buildings to be moved, which included the Church, the Parish House and the Clergy House. This was no easy task. Two properties, 2028 and 2030 Cherry Street, each 18 ft. x 114 ft., running through from Cherry Street to Appletree Street, gave the footage needed. But those who owned the properties, knowing of the church's necessity and of the increased values of real estate that would result from the neighborhood's transformation, sought to realize for themselves the benefits of improvement.

The situation was most discouraging. While St. Clement's was able to meet its very carefully prepared budget, it had no funds in excess to meet this new situation. Because of the high prices demanded for the properties, at one time it seemed likely that the whole project would have to be abandoned. The only likely alternative seemed to be that the church would either have to move to another site or merge with some other parish. Finally, in October 1928, after a great deal of negotiating, the properties 2028 and 2030 Cherry Street were purchased for \$35,000 each. (The properties were assessed for \$8,000 each). By borrowing by mortgage and from banks, the entire sum necessary for the financing was secured.

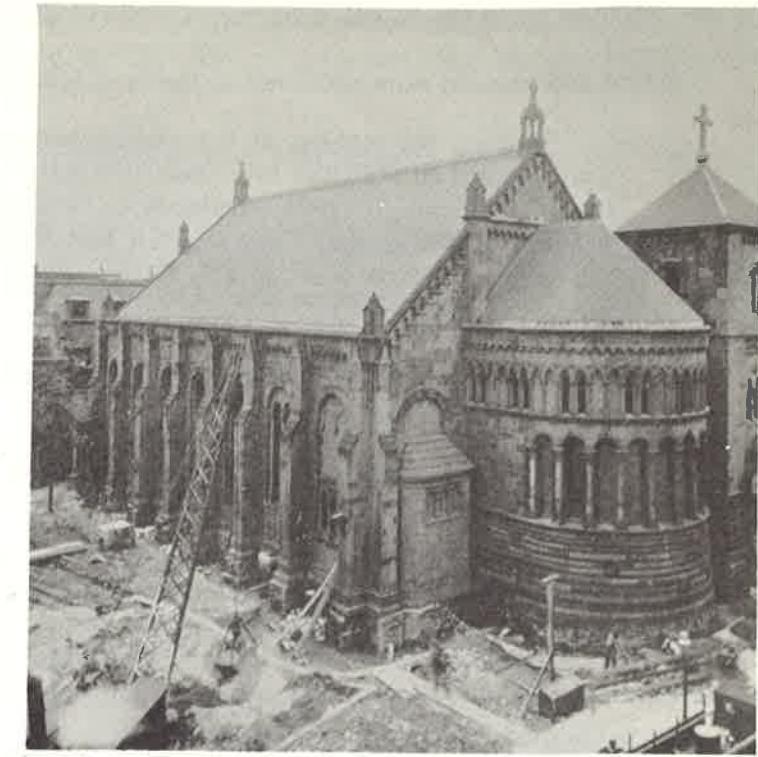


The removal of the unit of three buildings presented what was said to be the most difficult and delicate engineering feat of the kind, ever undertaken in Philadelphia. The plans represented months of careful and intensive study by both the engineers and the architects. What was even more remarkable was that it was to be done entirely by manpower.

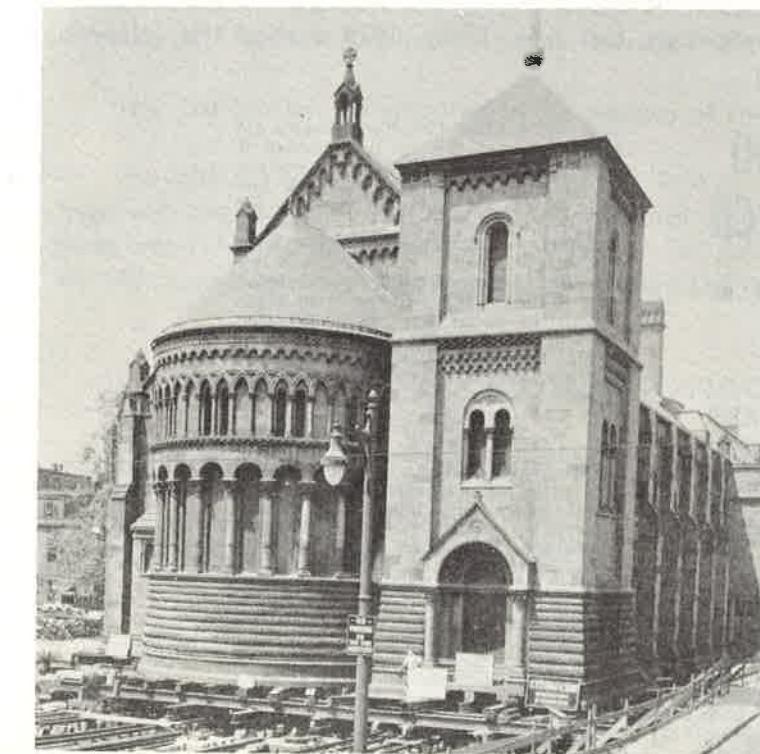
Weights, stresses, strains and pressures had to be calculated to a minute degree, then checked and rechecked, in order to insure a successful completion of the task. In the event of the least error or mis-

calculation, there was great danger of collapse. Horace W. Sellers and John P. B. Sinkler were the architects and H. H. Burrelle and Company, the general contractors. The John Eichleay Jr. Company of Philadelphia and Pittsburgh did the moving.

The group of three buildings, (in reality one building) weighed approximately 5,000 tons. The irregular shape of the group made the task more difficult than if the buildings were uniform. Although the actual moving took but three days, months of preparation were necessary before everything was in readiness. It would require too much space to describe here and now, the entire operation with all the



detailed equipment installed before the building was lifted from its foundation and placed on rollers. Once this was done, huge screw jacks moved the building inch by inch, so many turns each, at a given signal. The building was moved two feet each hour.



Wednesday, July 11th, 1929, was the day the moving of the building was started, and the task was completed on the following Monday. Then began the work of replacing the building on the new foundations. It was the middle of November, 1929, before the last of the contracting workmen had finished and the sound of hammers ceased. This

extraordinary feat was accomplished without any harm whatsoever to the property and without any interruption to the church services.

A quaint and amusing note appeared in the St. Clement's Magazine for October, 1929.

"During the moving of the church some small silver pieces were pressed on the steel rails under the rollers. These have been blessed and put in small envelopes on which is printed a short account of the event. They may be had for \$1.00 apiece and the proceeds from their sale is being added to the missionary quota.

"There are also post cards with a view of the apparatus in position for the moving.

"These are but 10 cents apiece and their sale price is also added to the missionary gifts."

There is a very happy ending to the financial side of the story of the moving of St. Clement's Church: -- The city authorities paid the entire cost of the operation which amounted to nearly \$300,000. Also, for the land which the city confiscated, the church netted a profit of \$11,000 which was placed in an emergency reserve account.

The operation caused no end of interest in ecclesiastical, civic and engineering circles. It was so successfully accomplished that the physical and material security of the property was in no way impaired, and the new and uniform foundation under the church's property was stronger and firmer than ever before. In fact, even the pigeons remained undisturbed, and one of the daily newspapers for July 12th, 1929 carried the following headline: --

PIGEONS STILL COO ON MOVING CHURCH

Birds on Tower Undisturbed as
St. Clement's Is Being
Moved 40 Feet

COMPLETE JOB IN 4 DAYS

A 5,500-ton old brown-stone church is being moved by twelve men at 20th and Cherry sts., so gently that pigeons still bill and coo in its tower. And the engineers who are moving St. Clement's P. E. Church back forty feet from 20th st., on a network of steel girders and heavy blocks by means of a dozen jacks preparatory to widening the street, say "Oh, this is nothing much!" They have moved eight-story office buildings, intact, 40 feet, the same distance that St. Clement's Church is being moved, and business continued as usual with telephone, sewer and gas connections in-

tact. They lifted Charlie Schwab's old house high in the air and carried it over the tree tops when he wanted to save the house and trees at the time he built a new house on the old site.

After two months of preparation in putting the church on "stilts" and rollers, the church is being moved about twelve feet a day. There is no night work. In about four days the contractor expects to have completed the actual moving. Then there will be another month or two lowering the church gently upon a new foundation.

J. W. Eichleay, of the contracting firm doing the moving, says the church is being moved about a foot an hour. The workmen stationed at each of the jacks give their individual jack a quarter turn when the foreman blows a whistle. There are rests, after a few turns, and the movement of the church is so gradual as not to be perceptible to the many spectators unless they can spare an hour or two to watch the operations.

No new cracks have developed in the church and the only ones found upon inspection after the church was moved eleven feet were those present at the beginning of the operation and which were time's toll on the building.

From 1929, throughout the remaining years of Father Joiner's rectorate, his objectives were to develop the spiritual life of the parish, and to increase the beauty of the fabric thus making a proper setting for the spiritual life and devotion. This was accomplished over a period of years in the following order --

THE STATIONS OF THE CROSS

In May, 1930, an estimate for a new set of Stations of the Cross was accepted. While the immediate cost was covered by making use of a personal gift previously made to the parish, the plan was to have the Stations available as separate memorials, for an offering of \$500 each. The proceeds from the memorials were to be placed in a "Special Improvement Fund," to be used for further enhancement of the church.

The Stations were designed by Mr. Horace Wells Sellers. The actual carving in Ohio limestone, was executed by Bruno Zimm, the noted sculptor of Woodstock, New York. Mr. Zimm was a pupil of the famous St. Gaudins.

While not designed with the intention of using any coloring, the nature of the stone in which they were carved did not set forth the figures as Mr. Sellers had expected. They were, therefore, carefully "and with rare restraint" lightly touched with color by Paul Domville.

Mr. Sellers died in November 1933, so he did not live to see the Stations after they were placed in the church. They were installed during the summer of 1934. It was not until 1949 that the last of the memorials were recorded.

As we study the Stations today, we are impressed by their "pious austerity". The outstanding note is their simplicity and the fewness of figures in each Station.

The first Station is dedicated to the memory of Horace Wells Sellers.

The old set of Stations had been in use in St. Clement's Church since 1878. They are engraved copies of the Stations in the Cathedral of Antwerp, Belgium. The old set of Stations was reframed and placed on the walls in St. John's Chapel. The wooden crosses from the old frames were reshaped, gilded and numerated in red.

THE NEW WINDOWS

For many years there had been the cherished hope that some day money would be available for new windows in the church. The drab green glass which filled most of the windows, had been installed as a temporary arrangement. This glass did not improve with age and it was the only unlovely feature about the church.

As far back as 1916, Father Hutchinson and Mr. Sellers had worked out a plan for a series of windows which would commence at the Lady Chapel and extend around the church. The windows were to contain three tiers of saintly figures. The lower row the saints and martyrs of the first five centuries; the second row the saints of the English

Church; and the upper row figures representing the nine choirs of the angelic hierarchy.

The first window to be erected in carrying out this series was given by Miss Grace L. Hoffman in memory of Miss Patty D. Neill. It was placed at the head of the south aisle, just outside the entrance to the Lady Chapel. The saints in this window are St. Ignatius and St. Poly-carpo; St. George and St. Alban with angelic figures above them.

Beyond this one memorial window, nothing more was done until 1936. At this time the matter was brought up in a vestry meeting and was given very serious consideration. While it was everyone's desire to carry out the plan as designated by Father Hutchinson and Mr. Sellers, herein was a stumbling block.

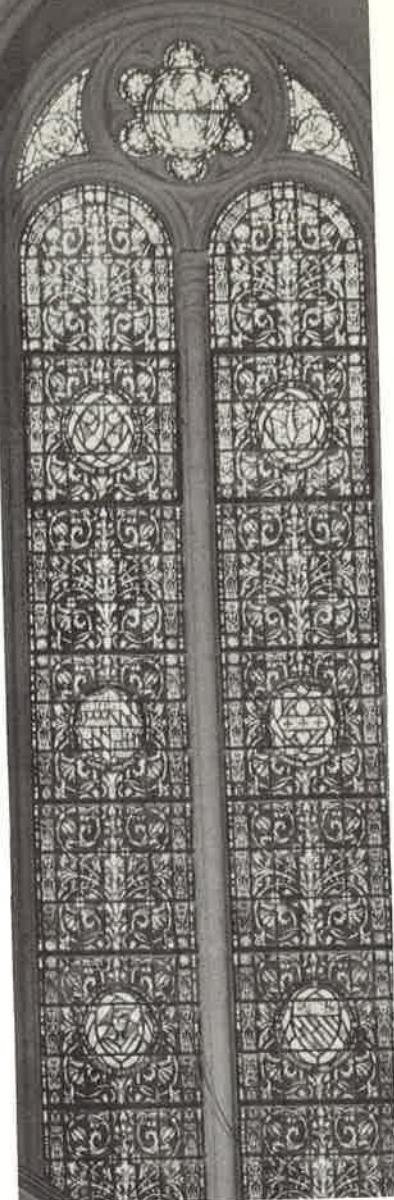
The plan called for the raising of the window sills and the building of solid stone wainscoting and window frames. This brought complications with the heating system since the radiators were under the window sills, and would have to be removed if the sills were raised.

Then, there was the matter of cost which had to be considered from two angles. First, the cost of the stone work would be as expensive as the making of the glass windows. And, second, a series of windows patterned on the Neill memorial window would be prohibitive in cost and far beyond the church's financial powers.

Several prominent artists in the field of glass work were brought to Philadelphia to see the church, and give their advice concerning the windows. The Rector and his committee were particularly impressed with the ideas and enthusiasm of the late Mr. Charles J. Connick of Boston. Examples of Mr. Connick's work had already attracted wide attention, particularly his lovely windows in the Chapel at Princeton; his windows in the Cathedral in Washington and his magnificent rose window in the west end of the Cathedral of St. John the Divine in New York City.

When Mr. Connick examined the church preparatory to making recommendations, his advice was that in a basilica type church like St. Clement's, a full circuit of image windows would be confusing and overpowering. His suggestion was that instead of figures the ecclesiastical symbols and heraldic devices associated with the saints be used.

The plan was accepted and Mr. Connick submitted designs and a quotation as to cost.



While those concerned were highly pleased with both design and cost, for some reason the matter fell into abeyance and nothing more was done until two years later, when Dr. Alger L. Ward became Chairman of the Property Committee. Dr. Ward began immediately to pursue the question of the new windows with zeal and enthusiasm.

At the 1938 Spring Vestry Meeting, Dr. Ward was given authority to continue negotiations with Mr. Connick, and at the same time to consult with Mr. Wilfred E. Anthony, one of the most eminent church architects in the country. Mr. Connick and Mr. Anthony came to Philadelphia and together they studied Mr. Connick's designs in relation to the church's problem. Mr. Connick was sympathetic with the desire of the Rector and the Vestry for handsome windows, and the fact that the funds available were limited. The plan presented by Mr. Connick demonstrated rich color and fascinating design. Because of the sameness in background of each window, there was a great saving in design and execution as well as cost.

The financing of this important project came with apparent ease. After the death of Mrs. Elizabeth Coleman Boudinot, the sum of \$1000 was given to the parish from her estate. The original intention was that this sum be used for the erection of a new pulpit. When Mrs. George Henry Lea proposed giving a new pulpit in memory of her husband, it was necessary to make arrangements whereby there could be a change in the ultimate use of the sum from the Boudinot Estate. It was finally decided that this sum be allowed to accumulate until it would yield enough to install a window in memory of Elizabeth Coleman Boudinot. This was to be done according to the discretion of the Vestry when the time seemed feasible. Now that the time had finally arrived when the new windows were to become a reality, it was found that the Boudinot bequest had reached an amount sufficient to provide for the cost of two windows.

Added to this sum were several substantial financial gifts given by members of the congregation, making it possible to install 29 windows at one time. This included 11 large windows in the nave, 2 in the Sanctuary, at either end of the High Altar, and 16 small windows in the clerestory above the baldachino.

One window in the north wall representing the "Corporal Works of Mercy," was in memory of William S. Wilson, the builder of the church and a most generous benefactor. This window was carefully removed and set up in the parish house. The new window in this position on the north wall of the church, was designated by the vestry as a continuance of the Wilson memorial. This was likewise done with 2 windows in the Sanctuary which were in memory of William Decatur Smith.

In the Autumn of 1940, the installation of the windows began. As the windows were finished Mr. Connick and his men set them in place. One by one an old window was taken down and a new one set in its place. In this way the church and its routine services went forward with little disturbance.

On Saturday morning June 21st, 1941, the new memorial windows were: --

"solemnly blessed and dedicated to the Glory of God and in pious memory of former members of our congregation."

The date was set to accommodate Lord and Lady Halifax, who had expressed a desire to be present for the occasion. Lord Halifax was at that time the Ambassador to the United States from Great Britain. His presence at St. Clement's was in honor of the commemoration of His Excellency's father in one of the new windows.

His Excellency's father, the 2nd Viscount Halifax, was perhaps the most outstanding layman that the Catholic Revival in the English Church has produced. In his lifetime he devoted all his energies and influence to further the ideals of the Oxford Tractarians, and to bring about a better understanding between the Church of England and the Church of Rome.

In an article entitled "St. Clement's Glass," Mr. Connick makes the following statement: --

"The new windows enriching the nave and sanctuary of St. Clement's Church, are designed in what may be termed colorful grisaille. Patterns of growing forms suggest the parable of the Vine and its related symbol, the Tree of Life . . . It suggests a spiritual relationship through the ages, of all worthy Christian souls . . .

"The radiation of color in light is a simple and obvious phenomenon . . . You have observed, if you are sensitive to color, that some colors radiate -- or spread -- more than others. Blue is the color that radiates most; green, red and yellow follow with receding power . . .

"Some areas may be almost black in quiet lights, but even the blackest pieces may respond to brilliant light as it spreads color and devours blacks throughout the window. Even though light seems to turn iron bars into tenuous lines, to eat up painted patterns, still the activity of light brings out the peculiar excellence of well planned designs" . . .

The above statement will have meaning for us as we re-examine the beauty of the windows, and follow the theme of the saints and their symbols. There are six symbols in each window. While the background remains the same, the symbols differ in color and design. Thus the arrangement varies from window to window and there is no sense of monotony.

Following on from the Neill window the first row of symbols in order about the church, represent the saints and martyrs of the first five centuries. The second row contains the symbols of the saints of the English Church. The third row on the south side, contains symbols of angels and several orders of saints in glory. The third row on the north wall contains the symbols of the twelve apostles.

THE NEED OF COLOR

A short time after the windows were installed, there was a consciousness that the new windows, so full of rich color tones of ruby and blue, with dashes of green and yellow and orange, so flooded the old church with radiating color, that everything else in the church seemed to fade out. The influence of the color in the glass tended to emphasize the need for color in the nave and sanctuary. Mr. Wilfred Anthony was again consulted and his response was most enthusiastic when he saw the opportunity the church afforded for rich gold and color. Mr. Anthony drew the plan for the redecorating of the nave and sanctuary. Mr. Robert Robbins of New York did the polychroming.

Following Mr. Anthony's plan, the Stations of the Cross were enriched with gold and high color and thus they were brought into closer tie with the windows.

When the carved figures on the reredos were first put in place, they were brushed lightly with goldwash. They were now highly colored which greatly enhanced their beauty and character. The triptych was gilded and fresh color added. The baldachino was gilded for the first time.

In addition to his gift of the two windows that flank the Lea Memorial Pulpit, Mr. Van Antwerp Lea gave a sum of money to carry out the polychroming of the pulpit. When this was done, the carving was so pronounced, that many of the congregation realized for the first time that these figures existed. The high coloring reinforced their great beauty and added to the dignity of the pulpit. Great skill and effectiveness was shown in the fine tracery around the edges of the baldachino and in the leaf and vine carving across the upper molding of the pulpit base.

The "crowning glory" came a few years later, when the ceiling over the High Altar was painted and gilded. Paint and gilt were applied, likewise, to the wooden foundation for the organ pipes that extend out from either end of the choir.

Thus with the proper balance of color between the church interior and the windows, it was with a great sense of satisfaction and gratitude that the clergy and the congregation alike, beheld their church in a new "beauty of holiness."

SHRINE OF OUR LADY OF CLEMENCY

When the new Stations of the Cross were installed, it was necessary to remove from the church a painting of the Blessed Virgin Mary and the Holy Child. This painting had been given to the church by the artist, and for many years, a light had burned before it and flowers were always kept there. With the exception of the statue above the Lady Altar, there was no shrine of the Blessed Virgin in the church. It now seemed fitting to plan for such a shrine to be placed on the south side of the church, in a position which would be in accord with the pulpit on the north side. This position would also make a fitting break between the Neill window at the entrance to the Lady Chapel and the first of the new windows.



SHRINE OF OUR LADY OF CLEMENCY

It was Father Joiner's great desire that this shrine be the gift of the whole congregation rather than a memorial to one individual. Small contributions from many rather than large sums from a few would show the sincerity on the part of the congregation to honor the Mother of Our Lord.

Following Father Joiner's suggestions, the shrine was designed by Wilfred E. Anthony of New York. The wood work was built by the Master Wood Craft Company of New York, with Henry E. Beretta as sculptor. The painting was done by Robert Robbins, the artist who did the polychroming in the church.

Many who see the statue for the first time are impressed by the unusual aspect. Usually we see the earthly representation of the Blessed Virgin; -- the Holy Mother holding the Divine Child. But the shrine in St. Clement's is patterned from the vision of St. John who saw Our Lady as the Queen of Heaven: --

"a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars."

Rev. 12:1

Shortly after its erection, the new shrine attracted wide acclaim and it was soon evident that this could be no Parish Shrine, but that it belonged to the whole church. In order to fulfill its need, a continuous Novena was established and announcements giving the details of the Shrine and the Novena, were made in many of the church publications. As a result, petitions and inquiries started coming in with great regularity. After 21 years, the Novena still continues each day after the ringing of the evening angelus. Petitions still come from all parts of the country and foreign lands. The petitions, in many instances, are followed by novenas of thanksgiving for prayers that have been answered.

The name "Our Lady of Clemency" was a new designation for St. Mary. It was chosen because of the dedication of the church to St. Clement, and because it so perfectly suited the attributes associated with Our Lady i.e. -- mercy, gentleness, compassion, understanding and many similar qualities.

In referring to the Shrine, Father Joiner always gave emphasis to the fact that: --

"with the sceptre she holds in her right hand, she points us to the Altar where her Son's Sacramental Presence is enshrined. Our Lady's one thought is to direct us all to her Divine Son. Her answer to our prayer is always, 'Whosoever He saith unto you, do it.'"

During the years 1907 - 1908, Mr. Sellers in his general plan for the adornment of the church, had designated a niche at the top of the north aisle, as a place for a bas-relief of St. Clement, the Patron of the Parish. This was an item for the future, so nothing was done about it for many years. During both World Wars, a War Shrine had been arranged there as a convenient place for individual prayer and meditation for peace and for those serving in the armed forces. And so, thirty-five years passed before a statue of St. Clement was finally placed in the niche provided.

In 1943, Father Joiner celebrated the 25th anniversary of his Ordination to the Priesthood. On this occasion, the congregation presented him with a generous purse. To this, Father Joiner added an equal amount and purchased a statue of St. Clement which he presented to the church as his personal Thank Offering. The vestry accepted the statue in the name of the congregation.

The statue which for many years has been a familiar part of the embellishment of the church, has an interesting history. It is an Italian Renaissance bas-relief of a Bishop, vested in a flowing cope and wearing a mitre. The statue was not new but an old carving of unknown history. It was brought to this country by Mr. Robert Robbins who went abroad some years before the war, on a commission to find Italian carvings and statues for the then new Roman Catholic Chapel at Yale University. For some reason this statue was not accepted by Yale, and for some time it had reposed in a New York dealer's shop where Fr. Joiner had often admired it.

While there was no identification by which it could be declared an authentic statue of St. Clement, under the skill of Mr. Robbins it was converted into a statue of St. Clement. At his feet rests a tiny ship, one of his symbols as a Bishop and also of his martyrdom at sea. The statue was polychromed and arranged on a pedestal and placed against a painted and gilded background. The sweeping lines and graceful curves of both the figure and vestments made a pleasing contrast to its surroundings which were more formal and Gothic in character. It fitted into the niche provided for it as though it had been made to order. Placed as it was with the pulpit beside it, this new shrine gave an architectural as well as artistic balance with the Lady Chapel and the Shrine of Our Lady of Clemency to the south.

THE WAR SHRINE AND WAR MEMORIAL

When the statue of St. Clement was put in its rightful place, it became necessary to find a new location for the War Shrine which had occupied a temporary position at the head of the north aisle. It was thought for some time that a permanent place in the rear of the church would give this shrine more space, more privacy and greater dignity.

Consequently, the southwest corner of the church was chosen as the best location. This made a perfect balance with the Baptistry on the opposite side. In order to make the shrine a distinct unit and not merely a corner in the back of the church, the space was cleared and the flooring raised about 3 inches. The shrine was furnished with the Great Crucifix



SANCTE CLEMENTE, ORA PRO NOBIS

which was cleaned and recolored and a prie-dieu was set up. The painting of the Holy Family was cleaned and a new velvet curtain hung behind it. The cost of this rearrangement was the gift of several families who had sons in the service of our country.

To-day, the shrine remains the same except that the Great Crucifix has been replaced by a painting of the Crucifixion. On the prie-dieu one finds prayers and intercessions for private use: -- prayers for peace in a modern but troubled world and prayers for the harmony among all nations.

THE WAR MEMORIAL

The War Shrine is not to be confused with the War Memorial which was a memorial dedicated to those who gave their lives in World War I. The facts concerning this memorial are little known to many to-day, so they should be given a place in our story.

At the end of World War I, it was proposed that a suitable permanent memorial be placed in the church yard as an expression of gratitude for the peace that had been declared, and as a memorial for all those who laid down their lives to make that peace possible. It was thought at the time that it would be fitting to have as a memorial, the erection of a great Crucifix. Shortly thereafter a design was submitted.

By 1921, the matter was still pending. The design had been prepared and a fund started, but it seemed that the time had passed for the erection of such a memorial. From the beginning it had been a question as to the safety of a shrine of this kind in a city church yard. Several other types of memorials were discussed, among them a memorial in the form of a Sacring Bell. This idea met with hearty approval because it represented a memorial which would endure for all time.

The bell was cast by Meneely and Company, famous bell makers of Troy, New York, and weighs about 800 pounds. It was placed in the third story of the tower and is stationary. The clapper, on a spring, is pulled by a rope which hangs down in the upper sacristy.

The bell was hung in the tower during Holy Week, in March 1923, and was rung for the first time at the Solemn Mass on Easter Day, April 1st, 1923. Ever since that Easter Day, the Sacring Bell has been rung during the canon of the Mass at every celebration, three strokes at each Elevation. The bell also rings for the Angelus before the first Mass in the morning, at twelve noon, and at six in the evening. It also rings for the De Profundus each evening at seven o'clock.

The following inscription was cast in the bell: --

To the Praise of God and in Pious Memory of all Those Who gave their Lives in the Great War, 1914 - 1918, especially the members of This Parish.

Walter Roach
John Stinson
George Herbert Walsh

May they rest in peace.

As the years passed, Father Joiner and St. Clement's Church became synonymous. Whenever St. Clement's Church was mentioned, someone was sure to say,

"Oh yes, Father Joiner's Church."

And yet, Father Joiner never became possessive, but strove always to be known simply as a witness to the great Anglo-Catholic tradition as found in St. Clement's Church, and to bear a bold and living evidence to the faith he steadfastly held and believed.

Father Joiner loved to travel. His well planned holidays took him to many foreign lands and into the far reaches of his native land. No matter where he journeyed, he never forgot St. Clement's nor his parish family. Upon his return from such a trip he made a point of sharing his pleasures with the congregation. Frequently he told of an especially interesting journey by means of an illustrated lecture. Again it would be through the medium of a travelogue appearing in an issue of St. Clement's Quarterly. Always, St. Clement's and the St. Clement's family were foremost in his mind. As Father Joiner himself expressed it: -

"As I become more and more familiar with the churches in England and with our own American parishes, I come to realize how fortunate I am to be the Rector of St. Clement's Church in Philadelphia, and the longer I am here, the happier I grow and the more contented I am with my lot . . .

"The church itself in both architecture and decoration is so beautiful, I am frank to say that it is on the whole the most lovely and satisfactory church I have seen anywhere . . .

"The worship of the church over the years has gone on in its great tradition, and nowhere is the liturgical worship of the church presented more reverently and devoutly than here."

Father Joiner was an artist in matters liturgical. No one officiated with more grace than he did at any of the services of the church. Ever conscious of the importance of harmony and correctness in the appurtenances of the church, he was constantly alert to discover whatever additional ornament would further enhance its beauty. His enthusiasm plus a rare, persuasive charm usually resulted in some generous benefactor being inspired

to give the necessary financial help! The story of the beautiful and artistic silver candlesticks which adorn the High Altar is an example which is best told in Father Joiner's own words.

"I have always had, as you know, a great craving for tall silver Renaissance Candlesticks on the High Altar. I am sure they would be the crowning glory of our already most beautiful sanctuary. The last time I mentioned them a member of the Congregation gave me a generous cheque towards their purchase, and I have been praying ever since for some further gifts, but none have come forth. When I was in London last autumn, one day as I was passing an Art Store near Victoria Station, I was startled when I saw the very six candlesticks I have pictured in my mind as being the proper ornaments for our Altar. Our Altar in itself is so wonderfully beautiful you have to be very careful in what you add to it or place near it. I have been impressed during this Christmastide how much more lovely our Altar is without any floral decorations. For several days I went back to this London shop, walked up and down before the window, committing the double sin of envy and avarice. Then I was suddenly seized with the inspiration that perhaps my prayers needed a little action, so casting discretion to the wind, I priced them, bought them, and had them shipped to Philadelphia. When I returned to the city and met the good and generous soul that had given me the first cheque, I told her what I had seen and what I had done, and mirabili dictu the next day I had her cheque for the balance of their cost. And since I had been as venturesome as this, I also bought a pair of Low Mass lights to match them, for which I am still in debt to the London Art store; they seemed to be very credulous and had no doubt as to their being paid for, and somehow I am confident that before the ink is dry on this paper some good and generous soul will give me One Hundred and Seventy-five Dollars for this small pair of sticks. The tall sticks, which ought to appear any Sunday now on the Altar, have been given anonymously as a memorial, and the Low Mass lights can be a memorial as well."

In the Summer 1952 issue of St. Clement's Quarterly, Father Joiner made the following announcement: --

"I expect to retire as Rector of St. Clement's in October 1955, when I shall have been your Pastor for 35 years."

Naturally this announcement came as a shock to the congregation. Many thought that St. Clement's without Father Joiner would never become a reality, and hoped he would change his mind before the end of the intervening three years.

Father Joiner, however, by making the announcement so far in advance, was acting in keeping with his intense love for his parish in his determination to give adequate time in which to see it placed in the hands of a priest who would continue to direct the parish in the ways of the Catholic faith and order. He therefore was ready to give generously of his time and energy to help the vestry find a suitable candidate.

Father Joiner realized that with his retirement all links with the past would be broken. Through his association with Father Hutchinson as Rector, and with Father Quin who had been on the staff as Curate for 27 years, he had gained an intimate knowledge of the past traditions of the parish and of the people. Through these two priests much of the past had been handed on to him. The new rector would have no such advantage.

Father Joiner made every effort to put the church property in an excellent state of repair before the date of his retirement. During 1952, \$32,000 dollars were added to the Parish Endowment Fund, thus making possible extensive capital expenditures. This was a very fortunate circumstance for the property was old and all of these capital expenses were necessary.

As a result, the Clergy House was renovated from top to bottom; the second floor of the Parish House was repainted and the heating system of both the church and parish house completely overhauled. In addition, an automatic heating system was installed in the Mission House for the use of the Sisters.

In the midst of all these expenditures, another bequest of \$15,000 was received. Unfortunately the Will of the donor specified that this sum was to be used partially for the benefit of the poor of the parish and the remainder for new windows in the church as memorials, as named in the Will. The new windows had already been installed so it became a matter for the courts to give their approval for some other legal use of the money. The Courts felt that to put the money in the Endowment Fund, or to use it for repairs would not fulfill the intentions of the Will. Finally an agreement with the court was reached whereby the money could be used to refurbish St. John's Chapel. While this work was far from being a "must", and there were more urgent repairs needed elsewhere, this was the only agreeable plan possible at the time hence the following work was done.

The Altar, Crucifix, Reredos and Canopy were designed and built by Mr. Robert Robbins of New York. The Statue of the Virgin Mary and Holy Infant was carved and colored by Mr. Robbins.

The Connick Associates of Boston, who made the beautiful windows in the church, designed a series of windows for St. John's Chapel, and two lovely small windows for the church porch on Cherry Street. The windows in the Cherry Street porch could be included only because it was "construed" as an entrance to St. John's Chapel.

The Stations of the Cross which were placed on the walls in St. John's Chapel in 1938, were retained. These Stations are engraved copies of the Stations in the Cathedral of Antwerp, Belgium. This particular set was in use in St. Clement's Church from 1878 until 1934 when the new Stations were installed, and in St. John's Chapel from 1938 to date.

Unless one is familiar with the story which brought about the renovation of St. John's Chapel, the changes there may seem at first to be inconsistent with the general scheme of ornamentation elsewhere in the church. Father Joiner was never entirely satisfied with the results. He felt there was something lacking, but hoped that someday a certain miraculous touch would be added to bring it into its own.

In October, 1953, the Rev. Raymond Raynes, Superior of the Community of the Resurrection located at Mirfield in Yorkshire, England, preached a Doctrinal Mission at St. Clement's. The clergy and the vestry were so impressed that they were inspired with the thought that perhaps a Religious Order might be the answer to St. Clement's immediate need. Having in mind the days of the Cowley Fathers and their wonderful contribution to the past history of the church, the vestry asked if the Community could open a house at St. Clement's.

The decision which was finally given is the following quotation from *The Life of Raymond Raynes* by Nicholas Mosley, Faith Press, 1961

"By July 1954, when Chapter had to decide about opening a house at St. Clement's, another invitation had come to the Community to take over Codrington College in Barbados . . . The Community were asked to run the Theological College and do their usual pastoral and evangelistic work in the islands. They could not do both this and St. Clement's: and although Raymond would have liked to go to St. Clement's because he knew the people there, he put the two propositions to Chapter with his usual impartiality and they voted for Barbados, with Raymond agreeing. He wrote sadly to St. Clement's and the Bishop saying that the plan might still be realized in the future."

At the January 1955 meeting of the vestry, Father Joiner presented his formal resignation as Rector of St. Clement's Church.

On July 28th 1955, the vestry elected the Reverend William Elwell, D.D., Honorary Canon of Fond du Lac and Honorary Guardian of the Holy House of Our Lady of Walsingham, to become the next Rector of St. Clement's Church. Father Elwell accepted the call and became rector-designate on December 1st, 1955. Father Joiner, although already in Europe, held the title of Rector until December 31st, 1955, and then was made Rector Emeritus.

Father Joiner's plans were to live abroad for an indefinite period, dividing his residence between England and Switzerland. After a few pleasant years of retirement, he suffered a very serious illness. With the kind help of friends on both sides of the Atlantic, he was able to be flown home. After a brief period of hospitalization, he became a guest at Druim Moir, the home for retired clergy in Chestnut Hill established under the Houston Foundation. Here he lived until his death on October 28th, 1960.

The Reverend Franklin Joiner, Doctor of Divinity, was a much loved and highly honored priest of the church with a long record of notable service: --

Curate of St. Clement's Church	1918 - 1920
Rector of St. Clement's Church	1920 - 1955
Rector Emeritus of St. Clement's Church	1955 - 1960
Superior General of the Guild of All Souls	1925 - 1958
Member of the Standing Committee of the Diocese of Pennsylvania	1929 - 1955
President of the Standing Committee of the Diocese of Pennsylvania	1940 - 1955

Father Elwell came to St. Clement's from Grace Church Sheboygan, Wisconsin. It was in this same Grace Church that Father Elwell was baptized, confirmed, was ordained to the priesthood and for 25 years served as Rector. It was no easy matter for him to make the decision which brought him to St. Clement's, Philadelphia. But the people of St. Clement's, knowing that their new Rector was a priest in whom Father Joiner had expressed great confidence and satisfaction, were ready to claim him as their leader from the beginning.

The service of Institution of the new Rector, took place on Friday evening, January 6th, 1956, the Feast of the Epiphany. The Rt. Rev. Oliver J. Hart, Bishop of Pennsylvania was the Officiant assisted by the rectors of St. Mark's Church, Locust Street, The Church of the Good Shepherd, Rosemont, and several other clerics. The service consisted of the Institution, the sermon by Bishop Hart, and Solemn Benediction of the Blessed Sacrament. The service of Institution was followed by a reception in the Parish Hall, which was a "family reunion," bringing together many of the clergy who had at various times served as assistant priests at St. Clement's, and past and present members of the congregation.

From the beginning Father Elwell showed a fine sense of appreciation for the treasured traditions of the past and the loyalty with which those same principles were practiced today. It was the alertness on the part of the new rector which brought to the attention of the congregation an important date which might have otherwise passed unnoticed. May 12th, 1956 marked the one hundredth anniversary of the laying of the cornerstone of St. Clement's Church.

On Sunday May 12th, 1956, the anniversary of the cornerstone laying was commemorated with a Solemn Mass. The sermon was preached by the Rev. Emmett P. Paige, in keeping with the fact that in May 1856, the sermon on the occasion of the cornerstone laying was also preached by the then rector of St. Mark's Church, Locust Street.

The social observance was celebrated with a banquet in the Parish Hall, on Thursday evening May 10th, 1956.

In the eight years of his rectorate, Father Elwell has made few changes in the services at St. Clement's. What changes he made came gradually and were carefully considered, always giving the congregation the advantage of a new opportunity. These changes included: --

1. A noon-day service each Wednesday during Lent.

While the congregations have not been large numerically, this service offered Epis-

copalians employed in the neighborhood, an opportunity to attend a noon-day Mass during Lent.

2. 6:15 P.M. Mass on holy days except when they fall on Saturday or Sunday.

This has been a great privilege for members of St. Clement's who are employed during the day, and would be compelled to miss the opportunity of attending a High Mass on many of the important days of the church year. These services have all been most rewarding and well attended.

3. The receiving of Holy Communion by the congregation at the eleven o'clock Mass.

This opportunity met with a grateful response on the part of the congregation.

4. The adoption of the New Rites of Holy Week and Easter.

Seeing the Rites in action and experiencing the new emphases in liturgical expression, has given the people of St. Clement's a deeper sense of preparation with which to welcome the joys of Easter.

Father Elwell has always planned far in advance for any important occasion, and has been ready and prepared when the time was at hand. The Centennial Celebration of the Consecration of St. Clement's Church is no exception. In 1962, under Father Elwell's direction committees were appointed and plans were developed for a jubilation in 1964, to last throughout the year. Many interesting events were planned beginning on New Year's Day 1964 and ending on New Year's Day 1965.

To date, many of these events have taken place -- many are yet to come before the end of the year 1964. Outstanding among the events to come will be the Preaching Mission, conducted by the Reverend Father J. Colin Stephenson, Administrator of the Shrine of Our Lady of Walsingham, Norfolk, England. The Mission will begin on October 25th, The Feast of Christ the King, and will conclude on November 1st, All Saints' Day.

Little has been included about the devout and holy priest-assistants who have served at St. Clement's during the past century. Among the many, two are mentioned at this time: -- The late Rev. Father Charles C. Quin and the Rev. Father Alfred M. Smith.

Father Quin was Curate at St. Clement's for a period of 27 years (1896 - 1923), and his devout teaching deeply affected the lives that came under his care.

Familiar to many of us is our beloved Father Smith whose valued services extended far beyond his curacy at St. Clement's, and whose frequent visits are welcomed with joy by all his many friends.

And so, the sands of the hour glass have emptied into 100 years of time. It is for us to reverse the glass and thus start the new flow into the vast bowl of the next century.



THE ST. CHRISTOPHER DOORWAY

ERECTED DECEMBER, 1957

This beautiful doorway was made possible by the bequest of Helen M. Beck, and is the ornamentation over the central doorway to the nave. Carved in bas-relief and polychromed, it is the work of the sculptor James House, Jr., of the University of Pennsylvania School of Architecture.

In keeping with the ancient tradition which placed St. Christopher as the patron of travelers, the figure of the saint, seen by those leaving the church bestows a blessing upon them as they go their homeward way.

THE VESTMENTS

by Howard T. Ferguson, Ph. D.

LOW MASS VESTMENTS

No history of vestments can be properly approached without a word about the Altar Guild. Without the devoted and patient work of this group, the vestment chests at St. Clement's would be scantily filled, and what is true of the vestments at St. Clement's is true in many other parishes.

The Altar Guild at St. Clement's was organized in 1867. During the early years, few Altar Guilds exceeded that of St. Clement's, in both the amount and the character of the work turned out. Aside from the sets which were made for the parish, many vestment sets were made for churches and missions not only in this country but in many parts of the world. For an example, we quote from the report of the work done in 1903:

"One set of Eucharistic vestments for St. John's, Camden, New Jersey. Beautifully executed in gold thread on blue.

A white set of silk brocade for St. Saviour's Church, Skagway, Alaska.

A similar set for the mission at Wuchang, China.

A black set of Mass vestments for the Chapel at Cragsmoor, New York.

A set of white vestments for use at the Christmas Mass for the Bishop of Delaware. (A loving gift from St. Clement's)

A burse and veil for the Chapel on Orr's Island, Maine.

The rules of the Guild were few but to the point:

"Only accept order and grant gift of vestments and articles pertaining to the Altar - no book markers or Altar Falls which are meaningless.

No grants of work or materials are made except in parishes loyal to the Prayer Book custom of Mass on all Sundays and Holy Days."

From these early days we have in the parish, and still in use, vestments made by our Altar Guild. These are all Low Mass sets and are outstanding in their richness of embroidery. The most notable is of white brocade. The material is of a secular pattern (sprays of carnations), but has been given a liturgical character by having sprays of wheat-heads embroidered in gold at regular intervals over its surface. The orphreys are embroidered giving scenes from the life and martyrdom of our Patron. Interspersed between the scenes are bunches of blue and purple grapes, and an ingenious intertwining of the branches of a vine.

The green set of this period is perhaps the most interesting in its rich gold embroidery in a design at regular intervals covering the whole Chasuble. In small raised circles of gold the ribboned triangles bear the Credo: The Father is God, The Son is God, The Holy Ghost is God. The Chasuble is ornamented with blocks of blue brocade covered with gold embroidery. One distinctive feature of this set of vestments is the very narrow maniple and stole that go with it. The set was designed and made under the supervision of an English Priest, Father Lucas, who served for a brief time in the parish.

The oldest Violet set is from an older Solemn set. The folded chasubles were given away and the broad stole was used to make burse and veils to go with them. The design of this set is very intricate and must have been most difficult to execute. It is made up of twisting and inter-laced branches of the thorn-vine, from which was made the Crown of Thorns imposed upon our Lord's Head in His passion. Veronica's Veil ornaments the back of the Chasuble, and throughout are embroidered the traditional symbols of the passion. This set was designed by Ernest Linton, who was an Acolyte for many years and a man of great artistic merit.

Today we have together with these early sets several Low Mass sets made by Mrs. Sumner Cross. The materials are all of the very handsomest brocades procurable and their workmanship is most exact and pains taking. These sets include white with orphreys of rose damask and lined with green satin; red with green orphreys with tapestry insets and is lined with green satin; black with orphreys and lining both of green.

During the Rectorate of the late Fr. Joiner several additions were made to the Low Mass sets. These are fiddleback chasubles in Green, Gold, Rose and Black. A recent addition to this group has been a white set designed and made by Robert Mattis.

SOLEMN MASS VESTMENTS

The first use of vestments at the Solemn Mass was in 1876. The first white set in use in the parish at that time is still with us but in very poor condition. The orphreys are light green embroidered in heavy gold thread with a highly raised floral design. A cope and humeral veil were made later. All have been relined in a deep rose color satin.

Another white set for Solemn Mass was made by the All Saint's Sisters at their convent in Orange Grove, Maryland. The embroidery on this set is of the most exquisite workmanship and design. The colors are all very light and delicate. These vestments are most beautiful when one looks at them closely, but when they are observed from the pews during Mass

they might just as well have no embroidery at all. With this set is used a very handsome cope, whose orphreys are covered with embroidered scenes from the life of Our Lady. The back of the cope, above the hood, is embroidered with the "seven golden candlesticks" of the Apocalypse, and the hood has an embroidered picture of our Lord's Ascension. This embroidery was done by Miss Connelly, and was designed by the Sisters of St. Mary of Peekskill, New York. Mrs. Arthur Brock gave this set and many other articles in the linen and embroidery departments.

It is difficult to determine how or why we have two green Solemn Mass sets since the offering of Solemn Mass was discontinued soon after Trinity Sunday. The first set is of a very light silvery green brocade. It has been in the parish from the very beginning of the use of such vestments. The orphreys are embroidered with a heavy raised gold design. In later years this set was used on the Sundays after Epiphany giving a distinction from the greener set which is used on the Sundays after Trinity. The burse and veil is made of green and gold brocatelle with real pearls and a gold and pearl cross woven into the embroidery. This set was made by the St. Clement's Altar Guild.

The second green set was made by the All Saint's Sisters and like the second white set above, was given to the parish by Mrs. Arthur Brock. This is a most effective set, for the orphreys are wide and of a deep rose color against the bright green of the vestments.

The most remarkable set and one which catches the eye is the violet set which is more blue than violet. The orphreys on the Chasuble, the Dalmatic, the Tunicle, and on the Cope, are a sprawling design done in gold and dull pink. The Chasuble has a most exquisite piece of embroidery, a head of Christ crowned with thorns. This set though old, was made with Dalmatic and Tunicle rather than folded Chasubles and has become very useful with the use of the revised rites of Lent.

Mrs. Harry Connelly gave the Violet set which has Chasuble and folded Chasubles. It is of modern Roman design and the Celebrant's Chasuble is ornamented with a latin cross of heavily encrusted gold embroidery. These vestments were made by Grosse and Company and like the Cloth of Gold set to be mentioned, do not bear such favorable close inspection, but from the nave, are most effective and rich.

A modern set, made of Cloth of Gold brocade was given to the parish by Mrs. Eugene F. Caldwell. The workmanship was accomplished in the studios of the Belgian firm of Grosse and Company. This set is decorated with orphreys of blue velvet, and embroidered with symbols of our Patron. A cope for this set was purchased later from funds provided by the Yarnell Fund. The Cloth of Gold cope is trimmed with similar blue velvet, and with an embroidered head of St. Clement on the hood. This set does not compare in texture or beauty of workmanship and design with the vestments made by our Altar Guild or the All Saint's Sisters, but for effectiveness and showiness in the Sanctuary, it leaves nothing to be desired.

The Black set is a complete Solemn Set with matching frontal. A simple green and white pattern with lillies and their leaves in a conventional design form the orphreys on the vestments and frontal.

Another notable set made by the Guild is the Red set. The orphreys are dull blue covered with white and gold embroidery. The center ornament on the Chasuble is the descending dove in a scalloped gold frame where a series of precious jewels are inserted on the days when it is used. The orphreys on the cope are elaborately covered with the symbols peculiar to St. Clement, and all inter-woven with very fine stitching in gold thread. Around the bottom of the cope are embroidered a series of crossed palm leaves surmounted by gold crowns, and ribbons bearing the name of our Patron. The descending Dove, symbolic of Pentecost, is the ornament of the hood.

The vestments already described have been in the parish many years and have been in constant use. As materials wear with time the Guild must always be alert to the needs of the vestments to assure their continued use or their eventual retirement. To this end several new and interesting sets of vestments have been added to our vestment case.

Since most of our Requiems take place in St. John's Chapel it was thought beneficial to have a black low mass set of vestments with matching Cope, Frontal, and Pall. Once the desirable material was found, the Kathrine Morgan Terry Studio of Bordentown, New Jersey, designed and made the vestments and the additional articles. The material used is a loosely woven fabric not unlike monkscloth that lends itself to much flexibility in body movement. The orphreys are a mixture of red, yellow and orange silver thin verticle stripes giving from a distance a most striking blend of color. A cross of gold calf is the only emblem used on the Chasuble, Cope, Frontal and Pall.

Three Solemn Mass Sets have been given to the parish by Mrs. William Osborn Baker. The Green and Violet sets were made in the Studios of Carl Moser of New York. These sets are both brilliant in color and full in material. The contrasting colors used in the orphreys set the vestments off in a striking appearance from the congregation. The symbols on the Violet Chasuble reflect the passion of our Lord. The Green Chasuble has the symbols of the Trinity in gold calf.

Our crowning joy is the new white set designed and made by the Warham Guild of London, England. The materials used in this set were chosen by Fr. Elwell and are of the highest quality brocades. Predominant in the orphreys of the Chasuble, Dalmatic, Tunicle, Cope and medalions on the Frontal are the great blocks of orange and blue color. Gold thread is used to embroider symbols on the orphreys of the Chasuble, Cope and Frontal. The heraldry on the cope is significant as it relates the parish to the Anglican Communion. On the left orphrey appear the Arms of the See of Canterbury, the Diocese of Pennsylvania, and the Rector of St. Clement's, Fr. Elwell. The orphreys on the right appear the Arms of the Episcopal Church in the USA, the Parish, and the donor, Mrs. William Osborn Baker. The hood of the cope follows through in the rich color scheme with symbols of the Trinity, the Incarnation, the Redemption, and the Resurrection. In the middle of this group is the Ship of Salvation. On the mose is embroidered the Parish Medalion. In all, this is a most elaborate and rich set of vestments, one which will be a hallmark for St. Clement's in years to come.

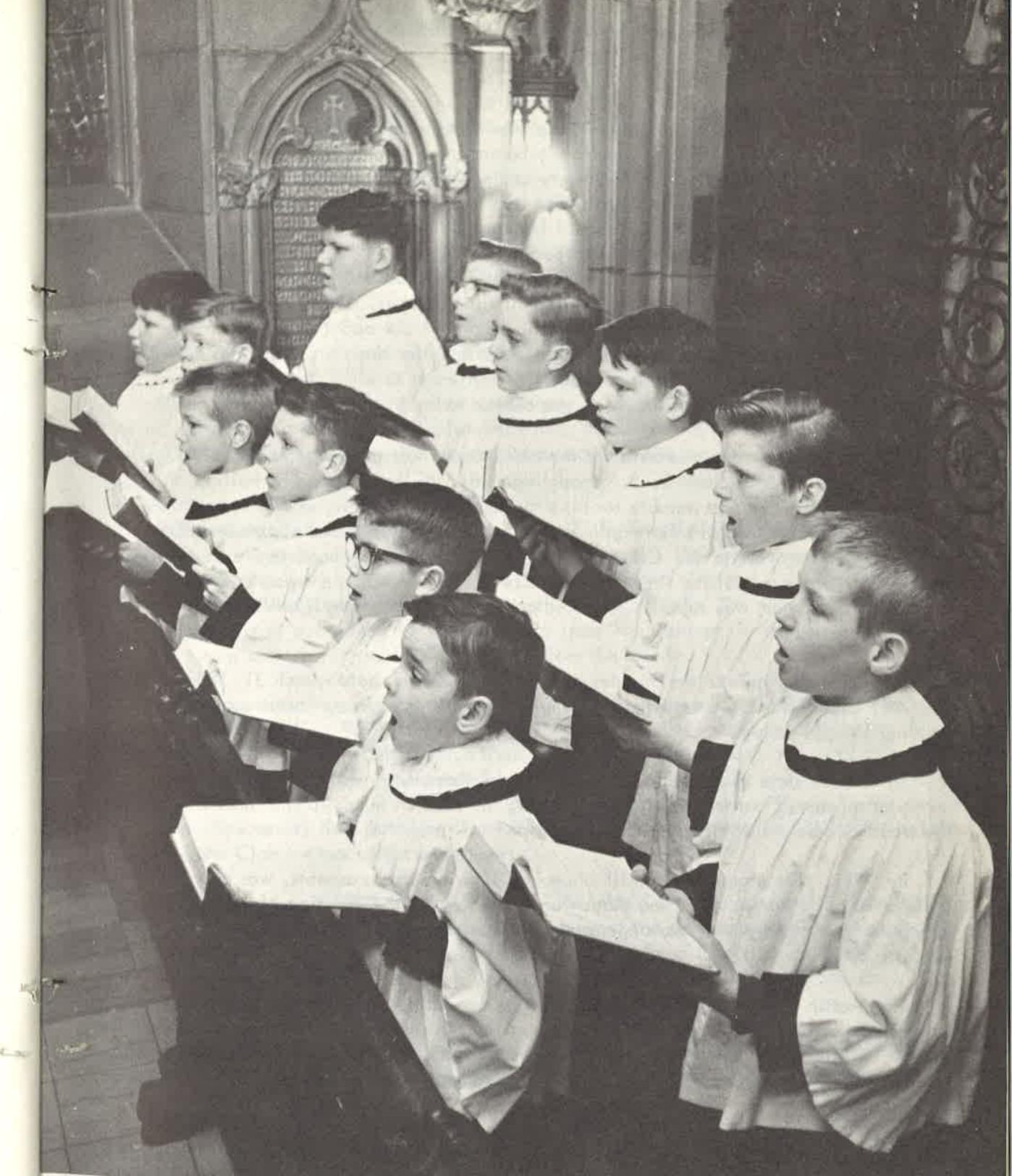
A Benediction set was recently given to the parish by Robert Mattis composing of Cope, stole, burse and Humeral Veil. The Cope is made of Chinese silk brocade with tapestry orphreys. Unlike the hoods of most copes, which are embroidered designed plaques, this one is open and looks like a hood. The Humeral Veil of this set is of silk broadcloth.

Before leaving the vestments, there is one other chasuble worth mentioning, the St. Philip Neri Chasuble. It has never been determined how St. Clement's came upon so rich a gift. But here it is and here it is used on that Saint's day. The design is Latin made in a green cord material that is both attractive and serviceable. The orphrey is of a multi-colored flower design tapestry St. Philip died the later part of the 16th Century, and for the material to last this long and still be serviceable is quite a commendation to some early vestment maker in his choice of good material.

For the Altar there is a frontal for every season of the year. During the summer months when the windows of the Church are open to the dirt and soot of the city, a lace super-frontal is used thereby assuring many more years of use to the frontals. The two newest frontals besides the white belonging to the Baker set, are the Violet and white designed and made by Gertrude McClellan.

Lastly, there is the funeral pall which covers the bier. This is of black brocade with green velvet orphreys. Embroidered lillies in the form of a medallion rest in the center of the outlined cross. The design was made by Sister Ann Fidelia, SHN and the work performed by Gertrude McClellan and Elsie Williams. In the midst of the Guild's work on the Pall, Fr. Joiner died and all hands did double time to finish the work that it might be ready to receive a beloved friend and priest.

This is the end and yet, it is not the end. As we journeyed through just a bit of the history of the Guild and the description of the vestments, you must have come to an awareness of the devotion and the love which these benefactors have left for our edification. The names mentioned above are not important, there are many more names listed in the Guild that because of the limit of space could not be mentioned. While we reap the benefits of their devotion to St. Clement's, we must give of ourselves of the same devotion and love for those coming after us. Our Altar Guild has, in this Centennial year, presented each of us with a tremendous challenge.



THE MUSIC OF ST. CLEMENT'S

THE ORGAN

"The organ is essentially the instrument of religion and the church. Though wondrously beautiful as a solo instrument because of its infinite variety and power, it is in the accompaniment of sacred music that it is most effective and inspiring, giving a finely colored background to the words of praise voiced by the choir and people . . ."

The above eloquent comment appeared in the October, 1908 issue of St. Clement's Magazine. It was the introductory statement of an article about the organ in use at St. Clement's; -- its general condition at that time and the drastic need for a new organ. It is of interest to know something about the instrument to which this article refers, and the relation it bears to the one in use in the church today.

Originally, the organ was built for the old concert hall then located at 1217 Chestnut Street. It was built by John C. B. Standbridge who was the outstanding builder of organs of his time. His work was notable for his construction and voicing of wood pipes. The organ was purchased from the Harmonia Sacred Musical Society, and after being rebuilt by Roosevelt, was moved to St. Clement's Church in 1865, and placed in the west gallery. This theatre organ was at the time claimed to be the most adequate organ in Philadelphia. In 1883, the organ was rebuilt, revoiced and moved from the west gallery to place near its present position.

An interesting item in the minutes of the vestry meeting held March 31, 1858, authorizes Mr. Standbridge the organist, to employ a bellows blower, "at an expense not exceeding \$50 per annum."

At a later date the organ was powered by a water motor, which usually worked perfectly at rehearsals but frequently failed during the mass on Sunday. The tuner often found the trouble to be a fish clogging the water pipe!

By 1911, this organ while still unusually fine in certain aspects, was proving to be antiquated in action. At this time plans were underway for the erection of the Lady Chapel which made necessary the rearrangement of the organ, thus giving the opportunity for its reconstruction.

The Austin Organ Company of Hartford, Connecticut, completely rebuilt the organ which was now enlarged to four manuals constructed on the Austin Universal Air-Chest System. While many new pipes were added, all of the pipes in the former organ were retained. The finished instrument was exquisite in tone and had a volume far beyond that of the old organ.

The organ case of carved oak, was done under the direction of Mr. E. Maene who did the exquisite carving on the High Altar and reredos. The case is adorned by a carved vine and on the gospel side are the anchor of St. Clement and the wheel of St. Katharine.

The harp of St. Cecelia is over the organ console and trumpeting angels support the pipes above the choir.

In 1948, the organ was again rebuilt by the Austin Company. Several stops were added at this time and the present console installed.

In 1960, Mr. and Mrs. Henry Hagert gave a Speerhake harpsichord, which is used as a musical adjunct to our worship.

In 1963, Mr. Robert Mattis gave an additional stop for the organ entitled Zimbelstern. This is a set of bells used on festival occasions.

THE CHOIR

The music at St. Clement's has maintained a high standard of quality through the years. While there is little available concerning the beginning years, the list of organists and choir masters is impressive, and represents some of the outstanding musicians of their day.

The first organist of St. Clement's was John C. B. Standbridge, the well known organ builder who constructed the organ used in St. Clement's. One of the earliest concerts of sacred music to be held in the church, was a benefit for the sick and wounded soldiers who fought in the Civil War and were patients in the city hospitals. The record shows that Mr. Standbridge asked permission of the vestry to give the concert in the church, and the Rector in turn sought and received permission from the Bishop.

Another outstanding musician of his day, sometime organist and Choir master at St. Clement's, was William Wallace Gilchrist. In those early days many choir directors lightened the labors of their singers by organizing glee clubs. One of such groups was the Mendelssohn Club. This group was founded by Mr. Gilchrist in 1874, as a group of singers selected from his choir at St. Clement's Church. The group remained a small male chorus for about five years, then doubling its size became a mixed chorus. Mr. Gilchrist led the Mendelssohn Club for more than forty years.

During the days of the Cowley Fathers, the choir was composed of 32 boys and 30 men. The boys and men who were used as soloists were the only ones to receive pay which amounted to not much more than their carfares required for attendance at the services and rehearsals. Many deemed it recompense enough to be allowed to be part of the choir.

For years the choir maintained a quality of performance rarely equalled in the Anglican Communion. Sunday after Sunday the choir sang the important continental Masses and the well known English Masses.

The difficulty caused by losing boy singers due to change in voice has been a problem throughout the ages. St. Clement's has been no exception as can be seen by the following notice, typical of those appearing from time to time in the issues of St. Clement's Magazine: --

"Choir Boys Wanted"

Bright boys between 8 and 10 who can read ordinary printed matter with facility and who have quick, correct ears and clear voices."

In 1945, a plan to open a choir school at St. Clement's was given serious consideration. This was to be a school for choir boys and for other church boys in their early teens. At the time the project seemed feasible with class room space in the parish house, a teaching staff of two or three priests and possibly a Sister, and the organist in charge of musical training. However, after giving careful thought to the future of such a venture, the idea was given up as being impractical.

The list of organists and choir masters who have served at St. Clement's through the past one hundred years is too long to consider in detail. There are three however, which many members of the present congregation will remember and recall with appreciation their contribution to the music of St. Clement's.

Henry S. Fry

1912-1943

Dr. Fry came to St. Clement's in January, 1912, from Trinity Memorial Church, 22nd and Spruce Streets. For many years he directed the Camden Choral Art Society and many of their recitals were given at St. Clement's. He has composed music for both the organ and settings for the Mass.

Clement D. Campbell

1943-1945

Mr. Campbell was formerly organist and choir master at the Church of the Resurrection in New York City.

Bartram A. Owen

1945-1955

Mr. Owen was a native of Philadelphia and an artist well known in local musical circles. His sudden death was caused by a heart attack which occurred on Holy Saturday afternoon, April 9th, 1955. Mr. Owen had completed all arrangements for the services on Easter Sunday and had returned to his home where he was stricken and died almost immediately.

We come now to the present day and our present choir master and organist.

Norman Sill, Mus. M. B.A.

1955-

Member of Pi Kappa Lambda (honorary musical society) Member of the Music Commission of the Diocese of Pennsylvania.

Mr. Sill's education in music began at an early age when a student at St. Peter's Choir School, Philadelphia. After graduating from Central High School, he entered the Conservatory of Music of Oberlin College where he received his degrees in music.

After serving as organist and choir master at the Church of the Redeemer in Chicago, Mr. Sill came to St. Clement's, his home parish, to fill the position left vacant by the sudden death of Mr. Owen.

When Mr. Sill returned to St. Clement's in 1955, it was with the understanding that he be authorized to reorganize the boy choir which had been discontinued for about one year. It was no easy task to select, assemble and train the number of boys needed to form even a small group. However, within an incredibly short time the boys made their appearance in the choir -- and sang!

To-day, as in the past, the choir takes its place among the outstanding boy choirs in this area. The current repertory comprises a complete musical gamut of: -- earliest plain chant; medieval writing (a mass compiled from the Old Hall ms. dating from 1390); 16th century polyphony, such as that of Byrd and Palestrina; baroque compositions (Purcell and Bach); the classicism of Mozart; the romantic styles of Schubert and Gounod; and contemporary English cathedral-type settings such as Vaughan Williams.

Beginning in 1956, St. Clement's Choir has given an annual choir concert under Mr. Sill's direction, consisting of the choir of boys and men, organ and orchestra. This has become one of our important musical events, attracting an audience of musicians and music lovers from many parts of the city, showing that the music of St. Clement's is not of mere parochial interest.

In 1956, an appeal was made to those personally interested in the work of the choir, to form a group to be known as "Patrons of Music of St. Clement's Church." This appeal met with gratifying response, and it is the material help from "The Patrons," that finances the summer vacations given to the boys each year.

These vacations are actually trips to other parts of the country, and go far beyond the excursions and outings given to the choir boys in the past. For several years the boys were taken to Nashotah, Wisconsin, where their camp was pitched on the grounds of the seminary. While there they had the privilege of visiting Nashotah House and of singing Mass in the Cathedral in Milwaukee.

For the past five years, Mr. Sill has personally conducted the boys to Fort Haldimand Camp, an Anglican Church camp in the Archdeaconry of Gaspe, under the supervision of the Diocese of Quebec. Aside from enjoying a wonderful vacation amidst the beauty of the Gaspe country, our boys have been ambassadors of good will and have made the music of St. Clement's, Philadelphia, known in many places in this part of Canada. During the past five summers they have sung Mass in the Church of St. John the Evangelist and in St. Cuthbert's Church in Montreal; the Church at Pierrefonds, a suburb of Montreal; at St. Matthew's Church in Quebec City; in the churches in Murray Bay and Arvida, in the Province of Quebec; and on the Gaspé Peninsula in the churches at Perce, Malby, York, Wakeham, Gaspé and Sandy Beach.

This year, on their way home from Canada, the boys were treated to a trip to the New York World's Fair. While they were in New York City, they sang Mass at Holy Trinity Church.

In the Autumn of 1963, Mr. Sill presented the idea of a combined Boy Choir Festival to the various choir masters in the diocese. The plan met with enthusiasm and work on a program was started immediately. The result was the participation of twelve choirs of boys

and men totaling 350 voices. Evensong was sung at the Episcopal Academy in Overbrook on April 26th, 1964. This festival was highly successful and gives promise of becoming an annual affair.

Any article on the music at St. Clement's would be incomplete without mention of our Cantor, Mr. Edmund F. Harding. Mr. Harding has given the choir uninterrupted service for the past forty years. His voice retains that rare and valuable quality so needed for a proper rendition of liturgical music, and we of St. Clement's ascribe to him our highest praise and gratitude.

If space would permit, much more could be said of the high quality of music which has prevailed at St. Clement's over the past one hundred years, and of the organists and choir masters who made that reputation possible.

To-day we are deeply appreciative of the outstanding work of the choir under the direction and leadership of our present organist and Choir master, Norman Sill, and of all he is doing to continue to make history for the music of St. Clement's.



The above view of the Appletree Street entrance to the church, is from a sketch made by Stanley Woodward of Boston, who was a member of the Choir in 1917. It first appeared on the cover of St. Clement's Magazine for January, 1918. Since that date it has been used frequently on various church notices, and is familiar to the members of St. Clement's.

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